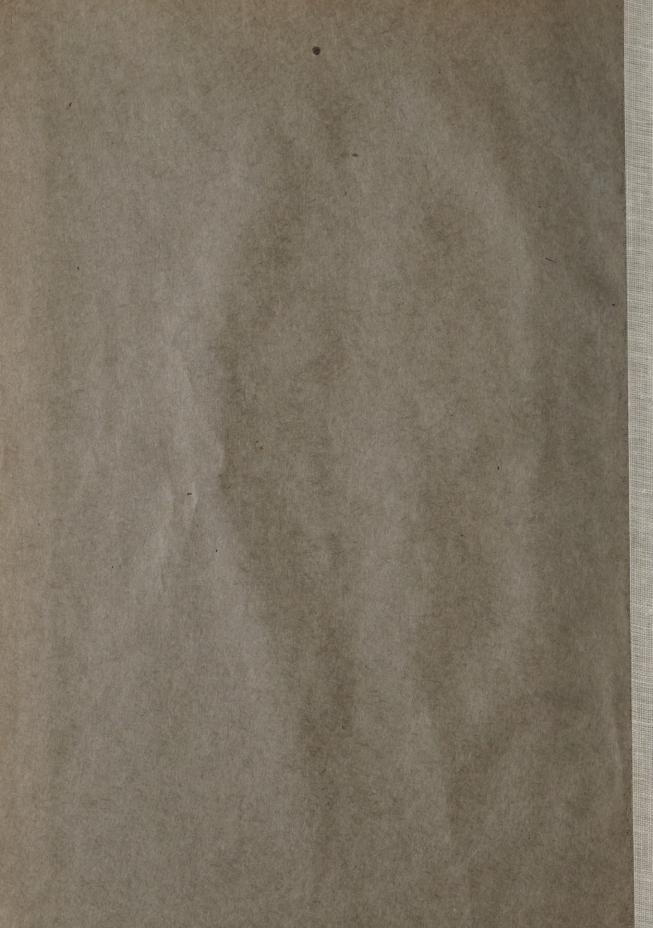


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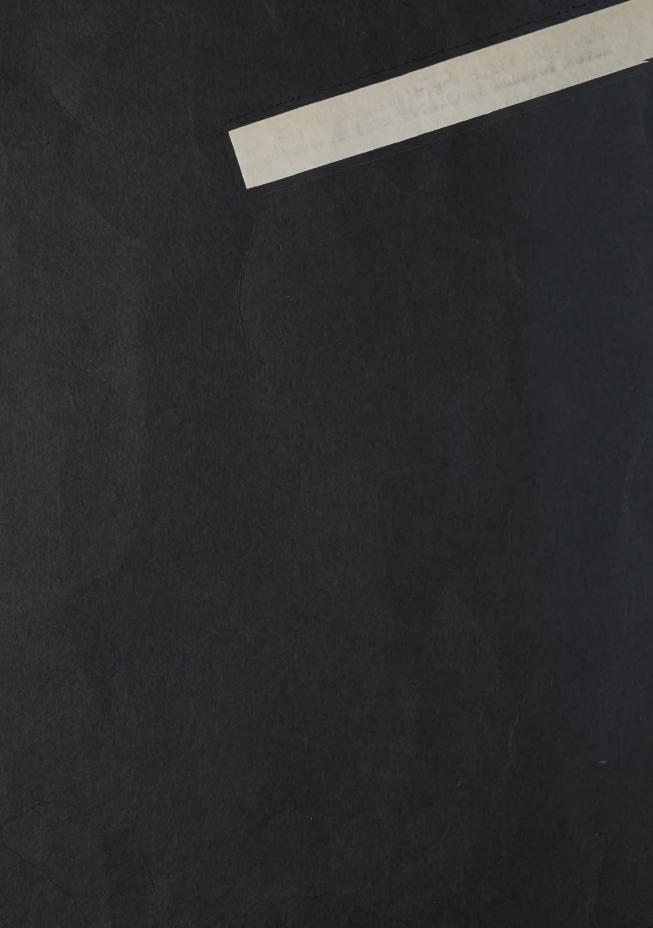








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BULLETIN OF PHOTOGRAPHY

THE WEEKLY MAGAZINE FOR THE PROFESSIONAL PHOTOGRAPHER

FRANK V. CHAMBERS
JOHN BARTLETT
EDITORS



VOLUME XXXVIII January 6 to June 30, 1926

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BULLETIN - OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

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FRANK V. CHAMBERS, Editor and Publisher

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A. A. SCHENCK, Business Manager

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Items of interest upon photographic subjects will be gladly received.

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Wednesday, January 6, 1926

Price, 5 Cents \$2.00 per Year, Post Free

MCMXXVI

WITH the advent of the New Year we experience a certain feeling of rejuvenation. It is a "Happy New Year" and not a mere salutation, we mean, when we meet each other.

We let the "dead past bury its dead" and make resolutions which we anticipate will be conscientiously fulfilled. Our intent and purpose is to free ourselves from the incubus of the past; for life with its activity is a perpetual denial of the past.

We emerge from our chrysalis and enjoy, like the butterfly, our new existence. We feel that our mistakes have been cast with the slough of the old year and we arise bright winged with hope. Our past experience becomes a "coign of vantage" for a broader outlook for our renewed efforts to succeed.

Opportunity is always presenting itself and the man of energy is insistent to take hold thereon. We must have faith in ourselves and our expectations shall be realized.

Retrospection is good only to show us what manner of men we are. Study your own pattern and estimate what you are capable of and live up to the design you sketch out.

Do not act like Hamlet, irresolutely, and think it sufficient to write down in your tablet your programme, but project your plans and devise means for their accomplishment.

Cultivate your imagination to see the future in the instant. Get the right angle of view of yourself and then make good the enlargement.

Do not dream delightful dreams but materialize your ideas and make good all that you resolve upon.

Now we can say:

"A Happy New Year to All"

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Our Friends

Who could be pernickity or resentful of imagined slights just as the old year is going out and the new year is coming in!

This is the season when we are all brothers and sisters together.

The mask of reserve is dropped; we come out of our respective shells and act just "human." Pity 'tis that Christmas and New Year's Day, just a week apart, seem to have to carry about all the remembrance and good wishes and expressions of friendship for the year.

For us, this holiday season has been really the best ever for greetings from our friends, and for taste, variety and novelty, the cards have never been equaled.

Especially welcome are the cheery greetings from the Teunissons of New Orleans. Right warming to the cockles, from the land of flowers and sunshine, is the view of a sunny court in the old Creole quarter.

In direct contrast, above the message of our friend, L. Dudley Field, of Rochester, N. Y., is a most artistic photo of a snow scene, typical of the Northland.

Ah, here we have a novelty! Bursting through a reproduction of the front cover of the Detroit Convention number of *Developments*, appear the genial features and sturdy form of Guy A. Bingham, with arms full of good wishes.

Hold on! Here is another: Comes "Pep," the grand police dog of our good friend, D. A. Tassone. "Pep" carries in his mouth a Christmas wreath, and in his speaking eyes, as plain as plain, the message: "I bring you greetings from my master."

And here are best wishes from Miss Belle Johnson, Monroe City, Mo.; Friend John A. Tennant, Mr. and Mrs. H. Frederic Hoefle, Mr. and Mrs. W. B. Hammer and William E. Wilmerding. In the next mail come greetings from Mr. and Mrs. Harry C. Watton, Oklahoma City, Okla.; Mr. and Mrs. Frank H. Wildung New York, and Mr. and Mrs. Harry B. Wills.

We welcome two friends from the Hammer Dry Plate Co., for along come Clint Shafer and George Bellar with greetings. On a monogramed card Jas. H. Smith & Sons Company send the season's good wishes, and, following, are the greetings of Walter A. McCabe Company, of New York. We congratulate Liberty Composition Company on its production of a handsome card and thank it for wishing us health, happiness and prosperity. The glad hands of The Medick-Barrows Company of Columbus, Ohio, and those of Enterprise Engraving Company are grasped with a feeling of "same to you and many of 'em."

Thank you, James Henry Brakebill, President of the P. A. of A., for your cordial message. *Camera Craft*, San Francisco, delegates the editor, Sigismund Blumann, and the owner-manager, Miss Ida M. Reed, to send us the best of wishes. We much appreciate them.

Right now we have to stop the deal and hand it to our dear old friend, George A. Wonfor, of Camden, N. J., for faithful friendship and ingenuity. Look what he has done! He is sitting by his spacious hearth, enthroned in a big, easy chair, a book in one hand and a twenty-five-cent cigar in the other. We follow the line of his gaze and the upward trend of a thread of smoke and there are the features of the editor and publisher of the BULLETIN OF PHOTOGRAPHY!

Now comes the postman with cordial messages from Mr. and Mrs. Carl Harry Claudy, Mr. and Mrs. Harry M. Fowler, of Cleveland; Mr. and Mrs. Fred Mickle-

thwaite, of Toronto; Mr. and Mrs. Joseph D. Strickler, Elizabeth and Clifford Ruffner, J. Will Wishka, Georgia Oxley, Mr. and Mrs. Fred Schimd, Mr. and Mrs. C. Oscar Knudsen, Chicago office of Hammer Dry Plate Company, and Mr. and Mrs. Carl K. Frey. Many, many thanks, all.

Now there line up with unanimous greetings Charlie Lewis, of Toledo; Alex T. Crowe, Wm. P. Etchison, John Laveccha, of Chicago; Jack Gunderson and Tom Riggles. Good friends all.

See the fine etching! It is of our ship coming in, William Steeple Davis is steering; it bears a cargo of good wishes from the skipper. Another fine etching is from The Louis Fabian Bachrachs, bearing friendly good wishes.

It's a grand poster card, that of Pearl Grace Loehr Wagner and Chester Irwin Wagner, bringing Christmas cheer from "our little street in New York."

A quaint card it is from Hubert S. Foster; B. Franklin, printer, might have set up the sentiment: "Chriftmaffe greetings from our new home at 510-67th avenue, which is in Oak Lane, Philadelphia, Pennfylvania." Mr. and Mrs. Samuel Robert Campbell, Jr., send greetings; our best bow to the Secretary of the P. A. of A. and his lady.

Mr. and Mrs. David B. Edmonston (genially, Bessie and Dave), of Washington, D. C., send theirs royally illuminated by red lighted candles. Mrs. L. M. Henshaw and H. C. Henshaw, of the Michigan Photo-Shutter Co., send a gorgeously turned out messenger with a warm lantern full of good wishes; heading the procession is a pup we should like to own. Unique and gratefully received messages of good will and wishes are those from George C. Davis, Al Lloyd (Al knows we like dogs), Albert Wunderlich, O. C. "Pop" Henry and T. D. Tennant.

Welcome indeed, George H. Hastings, our dear old friend, is your new setting for Christmas and New Year greetings.

Our sympathies are extended to A. E. Hess, who roars right out loud that you

can't get gay, you know, over a glass of $\mathrm{H}_2\mathrm{O}$.

Unique tokens of remembrance came in from Charles L. Rosevear, of Toronto; The Fort Dearborn Camera Club, W. D. and Rose Osborne Sell, W. W. Kerst, Mr. and Mrs. Nathan Corning (shake, old friend Nate!) and Mr. and Mrs. Will H. Towles.

Of course, an "ad" man would get up a good one. You're it, Mr. Vincent Drayne, shining light for Ketchum, MacLeod & Grove, advertising agents for Treesdale Laboratories.

One of the very finest things we have seen this year is the etched greeting to Photographers All, by W. C. Sawyer. The lettering is fine, and the border of sweet peas is great.

The hand-colored calendar and verse of greeting from the Japanese Water Color Company, of Rochester, is a work of art, as is also the embossed card of Roy G. Gilmore, representing the California Card Manufacturing Company. Greetings from The Ault & Wiborg Company come in the corner of a scene in the England of the fourteenth century upon a Christmas Eve.

We heartily appreciate the messages of friendly cheer from Mr. and Mrs. P. H. Kantro, Mr. and Mrs. Paul True, Mr. and Mrs. Richard Salzgeber, of the Hammer Dry Plate Company; W. H. Manahan, Jr., Past-President of the P. A. of A., and Mrs. Manahan.

Sophie L. Lauffer sends two charming girls of the vintage of the eighteen-forties with her good wishes.

Charlie Aylett, Second Vice-President, P. A. of A., and Mrs. Aylett send best wishes in a rich four-page offering. Mr. and Mrs. I. H. Murphy send "Merry Christmas" in a lovely photo of a snow scene, and from Waco, Texas, comes word from Mr. and Mrs. R. E. Mickle.

We are glad to have artistic greetings from Mr. and Mrs. J. E. (Jack) Dietrich, Mr. and Mrs. Joseph Shrader, Mr. and Mrs. Maurice M. Frey, Mr. and Mrs. Lee Franklin Redman and the California Card Manufacturing Company.

Mr. and Mrs. J. J. Flaherty and little daughter Jean at her tree come with a pretty picture and all good wishes.

Mr. and Mrs. H. G. Stokes send greetings; Mrs. Stokes, with Donald, Betty and small Jimmie, is shown before a homey, comfy fireplace, but dad is not in the picture; perhaps he is behind the camera.

G. L. Hostetler, Past-President, P. A. of A., and Mrs. Hostetler did not fail to remember us, neither did those prosperous and hospitable-looking people, The Aglers, of Van Wert, Ohio.

Look, see who has came! Dr. J. B. Pardoe has sent a fine new houn'-dog pup in a mixing bowl to do a bit of wishing for him, and, take it from us, he is some pup. Alva C. Townsend, Treasurer of P. A. of A., has not forgotten us, neither has our old friend, W. H. Salmon, whose softly lighted snow scene would be hard to beat.

The salutations of Floyd Vail, F.R.P.S., were most welcome, and we are very glad to hear from Charles L. Abel, A. Clinton Wilmerding and the Youngsbergs, of Sioux City, Iowa—"old and young."

Dr. Charles A. LaWall sends us a word of good cheer, and all the way from Colville, Wash., comes a word from C. Ferris Smith and a photo that makes one think of looking over the engine of a motor into the towering pines ahead and wondering if there is a big bear just around the bend in the snowy road.

We thank Messrs. Beardsley and French, of the *Photo Era*, for their cordiality at this time.

Harold Wagner comes, too, and his message has for a cover an exquisite rustic bridge in the bosky woods. Fine work.

The J. W. McCabe Company, New York, has another card of greetings that has for a cover a picture of coming back to the old home, and, looking at it, one wants to walk right into the picture.

M. W. Wade, of Youngstown, Ohio, is still with us in spirit and says so in a lovely

card. Come also our friends, B. E. Pedlow and J. K. Harriman, with cordial salutations. Fred E. Crum, of Spring Valley, N. Y., is here with all good wishes and a picture of snow and three trundlebedders as grown in New York State.

Dr. Miles J. Breuer and family, of Lincoln, Nebraska, have kind thoughts of us and send their picture on a card to tell us so; the sentiments are reciprocated.

The Beach Family, of Buffalo, has a lovely residence studio, and we have a picture to show for it. The place is all lighted up and looks wondrous fine and inviting.

A unique greeting comes from Mr. and Mrs. Richard T. Dooner, of Philadelphia—they appear in silhouette.

Our old friend, H. J. Springer, sends his best wishes and incidentally admits pictorially that he is a fisherman, a wild turkey hunter and a big game killer on the side, and he loves dogs.

For out-and-out originality, we guess we shall have to give the cake this time to Herbert C. McKay, of the New York Institute of Photography. On a movie reel is photographed: "A Reel Holiday Greeting," and on an accompanying strip of movie film are seven witty bits appropriate to the season.

J. Anthony Bill sends us one of his original conceptions, radiating his happiness to us for the New Year. Jos. D. Toloff tells us he is busy in pictures. The desk and the writer surely do show activity.

Henry S. Miller, of Fond du Lac, Wis., Mr. and Mrs. Chas. D. Kaufmann, Sherman and Mabel Surdam, Frank Roy Fraprie, all send us dainty greetings.

"Chick" Chas. F. Bellemere, of Defender, tells us of the days of 30 years ago, when the grocer put a potato on the spout of an oil can. We'll admit 'twas nice, but we're warmer today.

George J. Kossuth sends us a natural cartoon of himself, but his expression of happiness is full of spontaneity. Wm. Shewell Ellis helps along with a dainty little marine view. When we first met Billy some twenty-five years ago, marines were his hobby and



J. Jacob Baylson Philadelphia

JOHN BARTLETT
The Dean of Photographic Editors



Toal's Studio Columbia, S. C.

be hasn't forgotten his old time cunning today. Bayard Wootten wishes us, in a charming cloud picture, "May 1926 have silver linings," and we appreciate the good wishes from this little lady. Greetings from Ferd H. Nye, Edward R. Grossmann, E. D. Shepherd, George B. Sperry—by the way, George intimates that "age steals on"—no, George, we are never going to get old—just keep young as usual. The Strauss boys send greetings in a novel way, with an intaglio of our old friend Julius shown in profile.

Cliffe Reckling, that big-hearted Southern boy, sends his usual optimistic greetings, so does Charley Rice, of Montreal. D. D. Spellman sends one of his charming snap shots made in Peru, and from way off in Australia come greetings from the Harringtons.

And Bill Armstrong. He tells us "Here's to a New Year of Big Feats." Guess he knows we have trouble with our "feet" and never can stay still. Bill tells us that he is now the sole owner of the Maedel Studio at Ann Arbor, Mich. Seward A. Sand, President of the New York Professional Photographers' Association, sends greetings.

Spencer Hord sends an original greeting of a fellow with a cross-eyed piano on the cover. "Cause It's Christmas" is a soulful little screed and, with apologies to the Hords, we reprint the charming verses:

It's Christmas—and we're sorta wishin' that you could just drop in.

'Twouldn't matter none if you wuz neither kith nor kin.

We'd just love to see you, an' in our homely fashion greet you

-'Cause it's Christmas.

We've had our joys and sorrows,
An' both sad and glad tomorrows
An' so no doubt have you.
But sharing joys and sorrows
An' good and bad tomorrows
Has made us more than friends
So here's our Cheerful Greetings,
With a "how" to happy meetings
—'Cause it's Christmas.

*

"This apartment won't do—there's not a room large enough, ahem—I play a slide trombone."

The Commercial Side—I

The man who sets out to cover Commercial Photography, at once takes on himself a responsibility out of proportion to the popular conception of this, the most intricate, complicated, and exhausting phase of the craft. To treat it with anything like efficiency and justice, one needs great experience, deep knowledge, and the gift of expression, and without these, it can only be approached with a temerity which is foolish or a trepidation which may shake the reader's confidence. Not pretending to the necessary qualifications to cover the subject with a master touch, and yet desiring to avoid the alternatives, I am going to try the possibilities of a fourth way. What I have to say is to some extent speculative and ruminant. It is not intended to teach past masters, nor may those who have arrived agree with me. I hope only to interest and help a fairly big proportion of professionals to whom commercial photography is but a promising baby.

The demand for commercial work seems to me to be in a peculiar position. There are firms in different parts of the world who specialize in it, obtaining excellent remuneration for excellent work. There are lesser firms who find a fair demand for more modest stuff among more modest clients, and so one might think the market is covered. But I feel convinced that it is not. The public can do with all kinds of commercial work and in large quantity. But the public, as a whole, does not see or hear as much about it as they do about portraiture or amateur finishing. And so it is no uncommon thing to find a dealer who can tell of requests to go out and do work, or queries for names and addresses of reliable people who will go out. As these clients must necessarily be scattered about, and their requirements irregular, some sort of advertising is essential for any "lone hand" or small studio which would willingly build up a sound connection, but the connection is there to be built.

Why is it that a few firms get almost world-wide fame in this line? Some say it is their prices. That has something to do with it, but the quality is there as well, nine times out of ten. And in this line, more than any other, quality tells. It is also more difficult to obtain and standardize. Let us turn now to some of the practical requirements. Here we have the foundation stone.

The first thing is, not a camera, but a battery of cameras. If cost were no object, I would say "The more the merrier," but as outlay figures in all business propositions, and cameras have to be paid for, we must decide on the battery first. Now, not what are we going to do, but what are we going to turn down? For no man can cater for all the possible calls. To simplify a little, suppose we bar motion picture photography, panoramic work, natural color photography and aerial jobs. No, it does not leave us

empty-handed, it leaves us with the range that many cannot yet handle satisfactorily. Next the size. We must have a limit one way or the other. It will generally be found the size governs price. So on our schedule we start at 3½x4¼ and for contact work, finish say at 11x14. I am of the opinion that it is not necessary to cover all the intermediate sizes. Three or four should be enough in this range, so we cut out the 6½x8½ plate. This means three cameras, for the 14x17 can be used for 8x10. A 5x7plate hand or stand camera should pay for itself in any case, and though we are not quoting for smaller than 31/4x41/4, one of those ultra rapid pocket cameras will fill many a bill where a larger and slower instrument would fail. A small camera then, and an enlarger or projector for use in conjunction, should be added to the list.

(To be continued)

Master Photo Finishers of America

SIQ FINISHERS

A AMERICAN

DEVELOPING RO

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President, Harry S. Kidwell, 217 N. Wells St., Chicago, Ill. Executive Manager, Guy A. Bingham, Box 1020, 100 W. State St., Rockford, Ill. Treasurer, F. W. Barta, 318 W. Washington Blvd., Chicago, Ill.

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Master Photo Finishers' Department of the BULLETIN OF PHOTOGRAPHY edited by Guy A. Bingham, Rockford, Ill.

All Wrapped Up

F. O. B. YOUR DESK

In exchange for payment of dues in 1925, many Photo Finishers fully expected to receive a package of Better Trade Conditions, delivered F. O. B., anywhere in their territory. Say, you can't buy Better Trade Conditions at so much per—there isn't money enough. Better Trade Conditions is the product of Better Trade Ethics and Better Trade Ethics is a matter of the mind and conscience of each individual member of the profession. Conscience is much the same stuff from which religion is made.

Can you buy religious convictions? Not hardly; the condition has to be created by a process of education and a subsequent change of heart. And you can't buy education, either. But you can buy a text book and help finance an organization to teach what you think is desirable to have taught. And through *Developments*, you can have the Association text book sent right into your competitor's front office and delivered F. O. B., his desk.

In this way the Association is doing its

part. If the Association program has not brought to you and your territory exactly what you had hoped for in 1925, might it not be that you as a member had failed in some way to do your part? You and your competitors have been given the educational matter and the evidence which should convince. But it takes the personal touch and acquaintance among direct competitors to turn the trick. Have you taken the trouble or the pleasure of making the acquaintance of your direct competitors? Did you stop in and say "Hello" now and then during the summer? Did you send him a Christmas greeting this year? Have you invited them all in to wrestle with a big piece of beef steak at the local hotel? Have you even intimated to your competitor that you were

ready to start out on a wholesome American plan of doing business? Have you invited him to drop in and visit your plant? Have you undertaken any joint plan for building up a greater local demand for your products? In other words, have you hoped to buy Better Trade Conditions without putting a little personal effort into the consideration?

The province of your Association is to furnish the educational matter and then the urge and enthusiasm to act. Before you say that you did not get your money's worth out of your 1925 membership investment, ask yourself if you have honestly done your part. Remembering, that before you can expect to have a great deal of influence with your competitors, you must be willing to admit past errors and promise ethical future.

Value of a Present Customer

MRS. H. H. DENISON

After all has been said and done, customers are an important item of any business.

We advertise to get them, buy what we think we can sell them, endeavor to make a satisfactory price for them. Yet, according to recent statistics, by one who has investigated the matter, the average business loses 15% of its old customers every year.

Strange to say, while we are emphasizing advertising and price, he finds that out of each one hundred customers lost to the business, only 9% go elsewhere on account of either of these. Now prepare for the shock. He finds 14% leave because of unadjusted grievances, and 68% drift away because of our indifference to them and their patronage.

Ought that not to be an awakener? The idea of being indifferent to their patronage! Haven't we laid awake nights planning how to secure that very patronage? Haven't we paid good hard cash for advertising in order to get people interested? Surely we have, and yet—well—maybe he is right, after all.

We cannot afford to let this thing happen. If we lose 15% of our customers each year and are not able to replace them, business is soon going to the wall. Replacing them with

a 15% of new customers is expensive. Also, if our business is to grow, we need to retain the old and also to add the new as well.

If, as according to the given statistics, 14% leave on account of unadjusted differences, this must be solved as far as possible. If a customer is dissatisfied, we must find out the trouble, and, if we are at fault, make it right. Often the dissatisfaction is caused by some trifling thing easily explained or adjusted.

Sometimes, however, we find customers impossible to please no matter to what length we will go in the matter. Not often do we meet these people, but when we do it is often better to lose them than to make the unreasonable concessions they demand. Let us go to the limit of reasonableness in adjusting differences, but once or twice in a lifetime a business man may meet a customer who is better lost than retained.

But the 68% lost through the indifference of the store toward their patronage! That is an awful record and certainly an unnecessary one. It is time for an awakening!

How do we feel personally about this when we are the customer? Well, in our little town a certain clerk in a grocery store

gave such courteous attention to each order if only for a box of pepper or a cabbage, that when he bought out the store for himself, he carried over most of the old customers. Such little courtesies as, "We haven't that in the store this morning, but will get it for you if it is in town," or, "We will be pleased to order it for you," have still held his trade against all sorts of competition. As for us, personally, well, grocery stores may come and grocery stores may go, but undoubtedly our bills will go on his books forever.

If this, then, be true, that two-thirds of the loss of customers is occasioned by store indifference to them, we can draw a breath of relief. Had it been prices, probably, they are as low as we could make them; had it been advertising, possibly our thin purse could not be stretched to cover any more of that. But courtesy! That is something to be had "without money and without price."

The mere fact that a person comes to our place as a customer is sufficient reason why every consideration should be shown him. Sometimes these may seem too small to be important, but evidently they are of much import.

One of the most trifling of all these, yet one of the most important, is the recognition of a customer when he comes into the place. If too busy to give him our immediate attention, the day's greeting with a smile will help him to wait more patiently.

To get the right attitude toward our customers, we must feel that they are interested in our goods or they would not be there; that it is indeed a privilege for us to wait upon them, show our goods and give any information desired concerning them. When we acquire this attitude of mind and heart toward our customers, our treatment of them cannot be anything but pleasing and courteous.

After the customer has been courteously received and his wants courteously cared for, it is equally important that he should be sent off with an equal courtesy. Only too often a customer is dropped after the

order is received or the sitting made. We give the impression that was all we wanted of him. Sending a customer courteously off with a smile and a parting word leaves a "good flavor."

These are such little things that we can scarcely realize that perhaps 68% of our loss of business is occasioned by the neglect of them. But we are not in the least prepared to say that it is not all true. Anyway, true or not, we owe each customer of ours just those considerations, as a mere customer.

Who knows but what if we could dig down and see our business as it is, we might not appreciate the wisdom of the man who said, "Courtesy costs nothing and buys everything."

₹.

The Preferred Creditor M. L. HAYWARD

The photographer had sold goods to an out-oftown customer, drew a draft for the price, and sent it to a bank in the customer's home town.

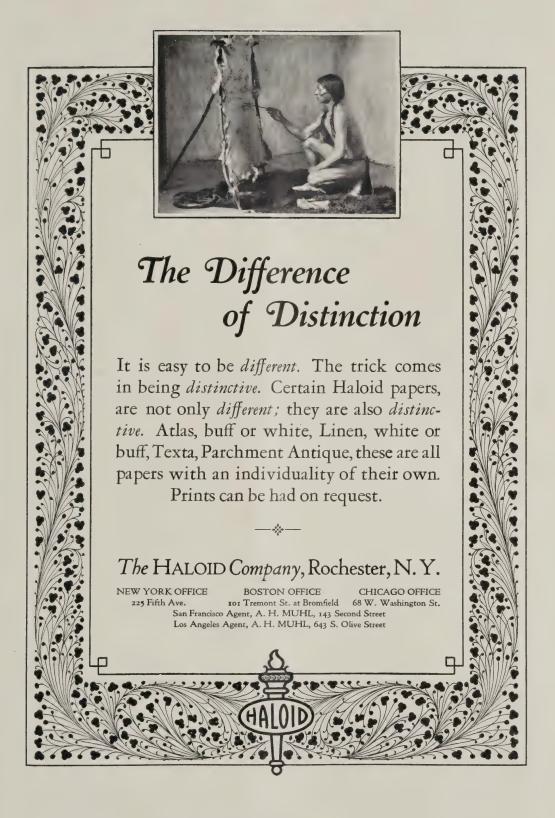
When the bank notified the customer that the draft had arrived, the customer had ample funds in the same bank to cover the draft, gave the bank a check on itself to cover the draft, and the bank forwarded its cashier's check to the photographer.

"That's a lucky sale," the photographer assured himself, but the bank failed before the cashier's check could be presented, and the photographer claimed that he was entitled to rank as a preferred creditor.

"If the customer, instead of paying the draft upon him by checks, had used currency for the purpose, there can be no doubt that the receiver would hold the amount in trust for the photographer, for the total of cash, or its equivalent, which came into his hands would necessarily, or at all events presumptively, have been that much larger by reason of such payment. The court is of the opinion that the rule applies that, where a payment to a bank is made by a check drawn thereon, the result is the same as though the depositor had presented his check, received the money over the counter, and then used it in making the payment. That rule has often been announced," said the Kansas Courts in ruling in the photographer's favor.

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one, We make no charge for this service. Artcraft Studios, Inc., 3900 Sheridan Road, Chicago.



ENTRY BLANK FOR THE \$500 GOLD PRIZE

MIDDLE ATLANTIC STATES CONVENTION, March 29, 30, 31, 1926

DAVID B. EDMONSTON, President, P. A. of M. A. S., Hotel Washington, Washington, D. C.
I am We are $\left. \begin{array}{c} \text{Sending you this date} \end{array} \right.$, I926,
$by \begin{cases} express \\ mail \\ parcel post \end{cases} (prepaid) \underbrace{\qquad \qquad photographs \ for \ entry \ in}_{parcel post} (prepaid) \begin{cases} express \\ for entry \ in \\ for$
$\left. egin{array}{c} I \\ We \end{array} ight\}$ agree to the published rules governing this competition.
$\left. egin{array}{c} I \\ We \end{array} ight\}$ enclose \$ (\$2.00 for each photograph) entry fees.
(Signed)
Address

The M. A. S. Competition—\$500 in Gold

will be awarded for the best photographic portrait exhibited at the Middle Atlantic States Photographers' Convention, March 29 to 31, 1926, to be held at the Hotel Washington, Washington, D. C.

Competition open to the world.

Entrants to this competition agree and subscribe to the following rules governing same:

First—No exhibitor will be allowed to make more than three entries.

Second—Each entry shall consist of one photographic portrait.

Third—Portraits not to exceed twenty inches in length.

Fourth—All portraits must be framed and without glass.

Fifth—All exhibits must arrive in Washington not later than March 10, 1926.

Sixth—The exhibitor's name must not appear on portrait or frame.

Seventh—An entrance fee of \$2.00 will be charged for each entry, to cover handling charges.

Eighth—The winning portrait shall become the property of the Photographers' Association of the Middle Atlantic States, who will present it to the Smithsonian Institution for permanent exhibition.

Ninth—The jury of selection shall consist of one portrait painter and two photographers.

Tenth—The judges shall have the authority to reject any exhibit.

INSTRUCTIONS FOR SHIPPING

Box covers must be fastened with screws and return address placed on under side of cover, with transportation charges prepaid.

All foreign exhibits must be marked "For exhibition purposes only, no commercial value."

Any exhibit failing to comply with the above rules may be barred from the competition.

Entrance fee of \$2.00 for each portrait must be mailed in time to reach David B. Edmonston, care of Hotel Washington, Washington, D. C., on or before March 10, 1926.

All exhibits must be plainly marked and addressed to

DAVID B. EDMONSTON,

President, P. A. of M. A. S.,

Hotel Washington,

Washington, D. Ç.

SOME WORTH-WHILE FEATURES:

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- —Special f4.5 lens.
- -400-watt lamp.
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At your dealer

WRITE US FOR DESCRIPTIVE CIRCULAR

THE CALLIER ENLARGER BRUSH, COLORADO



A Fresh Start

C. H. CLAUDY

That's what 1926 brings to us all—a chance to begin again. Never mind if we are but going to continue in the old way, and along the old line, we can still begin a new year, a new effort, a new plan, a new determination.

As we cannot draw a straight line without a rule, or find our way in a wilderness without a map, so we cannot reasonably expect to get anywhere with a fresh start unless we have a plan.

Every business must have its own plan; the plans for a commercial photographer and those for a portrait man, the plans for a jeweler and those for a motor supply house must necessarily differ. But the skeleton of all plans is the same—they are at once an end, a means to that end, and a driving force to get to that end.

Business looks good, for 1926. But we look at it from the near-end of the telescope. "They all look good when they are

far away" is as true of business as of chickens! The way to make it look good from the rear end of 1926 is to plan for it now, and be ready to grab it when the grabbing is good, instead of waiting for it to come and implore us to grab it!

If these remarks either stopped right here, or filled the rest of this page in the same strain, they might be read but they wouldn't be helpful. A helpful plan is not merely the suggestion that a plan would be helpful, but the plan itself!

Of course, I cannot presume to suggest plans for photographers as to how they should increase their business, which would be as good or as effective as those they got up for themselves. But I can, and do suggest a way by which the photographer, no matter what his line may be, can see the place where a plan is most needed.

In most stationery stores can be pur(Continued on page 18)

The Tree-pho Pa

Double Weigh Single Weigh Tree pho Circuit

All Made of S

SUPER-HYDRATED paper is so important an improvement over any paper stock heretofore known in photographethat it has won instant attention among photographers all of the country. And the desire of these photographers to obtsuper-hydrated stock in various kinds of paper has made necessary to expand the Tree-pho lines rapidly.

One of the outstanding features of the super-hydrated paper that it will not shrink. Neither will it crack nor curl. Th

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distortion of the photographic image such as you frecly find in photographs made on ordinary papers. The hydrated stock also makes possible a uniform distribution e emulsion on the surface of the paper, thus insuring a formation that adds to the beauty of your picture.

hydrated stock can be had only in Tree-pho papers. You have samples by writing to the Treesdale Laboratories, dum-Trees Building, Pittsburgh, Pa.

, 110 West 32nd Street, N. Y. C.



General Offices:
Benedum-Trees Bldg., Pittsburgh, Pa.

Laboratories: MARS, PA.

chased, for a few cents, what is variously known as "ruled squares" paper, or "coördinate paper" or "engineer's paper." It comes 18×22 inches, and is ruled in little blue squares.

Get some of it; several sheets of it. Rule it for yourself in columns, corresponding to the months. Rule it horizontally so that five light blue lines, already on the paper. are between those you draw.

Let us suppose you made one thousand sittings last year. Maybe it was ten thousand or one hundred; the principle is the same. If you made a thousand, then let every horizontal blue line represent ten sittings, and of course, every fifth, heavier line, which you have drawn, will represent fifty.

Make a dot in the January column for the number of sittings made that month. similar dot should be placed in February at the cross mark indicating the number of sittings made in both months. If this is continued for all the months, and the dots then connected with a line, you have a curve, ascending from nothing to the total number of sittings for the year. Now if you will do the same thing for 1924 and 1923, and make each line connecting dots of a different color, you will have a visual survey of your business which will show you exactly how and where one year's business compares with another, where and in which months increases were made, and in which months the greatest effort to get new business should be made.

Don't say "but I know that my busiest months are December, April and June!" as if that was an answer. Christmas, Easter and Graduation are normal abnormalities in portrait business. But are you positive that business in other months is just what it was, just what it should be, just what it might be? If you had to jump out the second story window, you might be absolutely confident that the ground was fifteen feet below, but that is no sign you wouldn't like to *see* as well as *know*, where you were going to land!

However, the little ruled squares are tell-

tales for a lot of things. Plot your last year's advertising expenditures on the same chart with your business; in this case, of course, the horizontal lines have to stand for dollars. You may readily find that the upcurve in the one follows the upcurve in another; and if you can thus demonstrate to your own visual satisfaction, that advertising, even on a modest scale, pays . . . well, will any one have to tell you your plan for the fresh start?

You can compare salaries and price, hours of work with quantity produced, and, most tell-tale of all, if you have kept a good record of facts, how calls and inquiries compare with orders, and how much, if any, is the increase in sales per customer. For the more the proportion of buyers to the number of callers, and the greater the amount sold to any one customer to an order, the less the overhead and the greater the profit.

Ruled paper costs little; and a survey is worth much. The chart of your last year's work may be the sailing directions for 1926, which will make it really a Happy New Year.

*

Is Retouching a Lost Art? FRED EDWARDS

Of retouchers there are many, of good retouchers few, very few; in fact, the idea of most (thank goodness not all) of the present-day retouchers seems to the writer to be that all faces, young, old, or middleaged, are like billiard-balls, smooth and round, and the writer has not come to this conclusion hurriedly nor without thought. The writer handles a good many negatives in the course of a week, and sees retouching that is done by a good many different people.

That there are good retouchers the writer does not deny, and by good retouchers the writer means workers who use *brains* in addition to their pencils, but that they are few and far between the writer does assert. And the writer asks why is this? Is it that the public likes this billiard-ball work, or is it that our present-day retouchers have so

gotten into this way of working that they cannot do anything else. The writer is inclined to think the latter is the true explanation, and for the following reasons:

- 1. The writer has known of more than one case where unretouched proofs have been submitted to and approved of by the sitter, the negative afterwards being retouched, the order printed and finished, with the result that the prints have been rejected as not being near so good a likeness as the proof. In one case the work was almost entirely removed and the order again printed from the same negative, only to be accepted as being exceedingly good.
- 2. It will, the writer thinks, be found that the firms who do the largest business, ask for and obtain the largest and best prices, are the firms who do the least possible amount of retouching.

Further, a case came under the writer's own personal notice, where two likely applicants for a berth as retoucher to a good house were each given a negative to retouch as a sample of their work; the one put on very little and was engaged, the other produced the usual billiard-ball effect and was rejected.

Now a negative, properly retouched, should only have any defects taken out, and any wrinkles *very slightly softened;* to do more is to destroy all likeness, and is, of course, needless work.

That past master, the late Mr. H. P. Robinson, wrote:

"That he objected to most retouching that was now done, yet he thought that a *little good work* on the negative was an improvement."

Again, speaking of a negative that had had *just one line softened*, he said:

"There is no other retouching, no waxwork, no ivory epidermis, no bloom of youth on an aged face; this is judicious manipulation, as every artist will admit."

Such words from such a master should, one thinks, lead more to follow in his footsteps.

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The light-weight, flexible cloth that never curls or frays—but lies perfectly flat when mounted.

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9 x 12 Sample Sheet on request ****

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(A Revolving Back Enlarging Camera)

Big enlargements from any negatives up to 8 x 10 are as easily made with this camera as are smaller ones. The quality of the negative is the only limitation.



The negative carrier is rotated by a rack and pinion, while the camera has rising and falling front. These features make for easy adjustment of the image. Nested kits from 31/4 x 41/4 to 8 x 10 accommodate all common sizes of negative.

The convenience and extreme adaptability of this camera recommend it especially to the larger studios and to the smaller ones doing only occasional enlarging.

EASTMAN KODAK COMPANY

Folmer & Schwing Department Rochester, N.Y.

"PROGRESS MEANS SUCCESS"

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America, under arrangement with the publishers of Abel's Photographic Weekly and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

We were discussing in the issue of December 23, the thirteen main activities which should be the basis of the work of any large or national organization, such as the P. A. of A.

The first seven we enumerated were possibly not all of them matters which are of real importance in an organization such as ours, but they are all worth considering, even as the following ones are.

No. 8. Trade Disputes and Trade Ethics. Here are matters which are of real importance, though whether it is quite within the province of the P. A. of A. to interfere in local arguments or disputes, may be a question. We have a Code of Ethics and every member subscribes to them and is supposed to live up to them. After all, what is the use of a Code unless it is enforced. Our Code has sometimes been questioned, but it does really cover the field.

No. 9. Employe Relations. And this means, too, the training we give our employes. The Winona Summer School has made a splendid beginning in this respect and is doing a great work. But every member who employs help should take it on himself to see that what he knows, he also imparts to those who work for him. The photographers of tomorrow are the employes of today. This is an activity to which we can well give serious consideration.

No. 10. General Publicity. Here we have fallen down. Photography is suffering because of the lack of unity among members of the craft and the public somehow senses it and is not taking photography seriously

enough. Some year or two ago an effort was made to get together a fund for a big national campaign, but it seems to have been lost in the shuffle. Here, then, is an activity which every member should get behind. We must, somehow, sell photography to the big public and keep selling it.

No. 11. Commercial Investigation. This is the study of ways of reaching the public, the study of public demand. It goes together with General Publicity and is one of the biggest needs of the profession today.

No. 12. Technical Investigations. New ways of doing things photographically, new methods, etc., should be studied by competent persons and their findings passed on to the members. The Winona School offers an opportunity for this.

No. 13. Keeping in touch with your Government. The Government puts certain restrictions on individuals and on organizations, but these are not intended to be hostile. It is incumbent for each of us to know what we can do lawfully and what not. Then, again, it is necessary to fight for certain privileges, such as parcel post rights, which we gained this past year, or the elimination of the nuisance taxes on materials. Such matters can only be done through united effort and it is for such matters that the P. A. of A. exists in large measure.

Here, then, are the thirteen main activities of any live organization. Some of them we are working on now. Some of them are being planned for. But whatever is done, must be done with the whole force of the membership behind it and so it is that your

Save 25% to 60%

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10-DAY FREE TRIAL

is granted, after which time, should the outfit prove unsatisfactory, same can be returned and your money will be refunded. Can anything be fairer or squarer?

CENTRAL CAMERA COMPANY 112-M, South Wabash Ave., CHICAGO, ILL.

The Portrait Studio

FOURTH EDITION

A small book $(5x7\frac{1}{4})$ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

Send for your copy today Only 75 Cents, Postpaid

FRANK V. CHAMBERS 636 South Franklin Square, Philadelphia Board calls on each one of you to support it in its coming activities to the utmost. If you cannot do anything else—you can at least persuade one other photographer, who is not now with us, to join and so increase the power for good of the good old P. A. of A.

The year is over—success to all in the new year.

It is well to hope for big things, but it is not wise to expect too much. The good old P. A. of A has made progress during the year, has grown in strength and—if nothing else has been done—this much can be credited to it—through the efforts of our ex-president, William H. Manahan, Jr., and others who worked with him, we have at last gained the privilege of sending photographs under four pounds in weight by parcel post, with the added C. O. D. privilege.

That alone should effect quite a saving for our members.

*

Our Winona Summer School, under the proficient management of Director Will H. Towles, is forging ahead and becoming a real force in the advanced instruction of our members, not only the ones coming up, but even of those who have already assumed for some years the responsibilities of their own studios. The founding of the Winona School was one of the finest activities ever undertaken by our association and we hope soon to see the time when the one month course will be extended to cover several months, with Will Towles permanently on the job of instructing our folks to make pictures of quality.

We had a splendid convention in Cleveland and while we missed quite a few members we expected to see there, we attribute that to the really poor times. Things have brightened up considerably since the convention and photographers should look forward to good business for several months to come.

Our new Board, with President Brakebill, of Knoxville, at the head, will meet very shortly for the annual business meeting, when the next convention meeting place will be decided on. The Board has a number of suggestions before it for the expansion of the work of the Association and a big growth in membership and we expect to be kept exceedingly busy at this office all through the coming year.

We are taking this opportunity of thanking all of those who have remembered us with greeting cards this Christmas. Good luck to you and every good wish for your prosperity in the months to come.

Remember the greatest service you can render your Association is by being loyal to it, by aiding your officers by suggestions, by persuading your brother and sister photographers to become members and by a true adherence to our national Code of Ethics.

A Happy New Year to you all.

33

On January 11, 1926, at the Congress Hotel. Chicago, the Board meeting of the P. A. of A. will be held for the transaction of such business as may come before it. We have some important matters which we will decide at that time— the question of a permanent Secretary, also the place of the next Convention. There are several places under consideration — Louisville, Ky.; Kansas City, Mo.; Omaha, Neb.; Des Moines, Iowa, and Chicago, Ill. Plans are being perfected for an unusual program at our next Convention with the idea of making it worth any one's time and expense to attend. May we suggest that you begin making your plans to attend the next Convention wherever it is held, with the assurance that it will be well worth your while.

38

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B 1-6

AS WE HEARD IT

A. R. Dormer, formerly of Rochester, N. Y., has purchased the Kucker Studio, at 304 East Queen Street, Inglewood, Calif.

W. Fred Cain, who formerly was associated with his father in the Cain Studio at Dayton, has sold the Dayton studio and is now with his father again in Room 254, Colonial Building, Richmond, Ind.

Miss Gertrude Wullbrandt, of Red Cloud, Nebr., has purchased the studio of C. J. Iversen, photographer of Storm Lake, Iowa, for the past ten years. She assumed possession of the place December 1. Mr. Iversen has not decided on his future business plans.

George Stafford, of the Stafford Studio, 3422 Fullerton Avenue, Chicago, is the newly elected president of the Chicago Portrait Photographers' Association. Other officers are Max Green, vicepresident; Andrew Hurter, of the Moffett Studio, secretary; Max Wilschke, of the Smith & Young Studios, treasurer.

Mrs. Amy Tilbe and her daughter, Miss Juanita Tilbe, have bought the studio at $206\frac{1}{2}$ Jefferson Street, Burlington, Iowa, which was formerly conducted by Leonard Bauman. Miss Tilbe will conduct the studio, her mother taking no active part in the business. The name of the place has been changed to the Tilbe Studio.

Messrs. Greenwood, 24 Wellington street, Strand, London, W. C. 2, announce that the 1926 volume of the British Journal Photographic Almanac will be published in London about January 15th. The book marks the sixtieth year of continuous publication and is a special new issue in a new and more readable style of type. It contains numerous photogravure supplements of pictures from the recent Paris Salon of Photography. Text and advertisements total 848 pages. The price remains the same, viz: Cloth, \$1.50; paper cover, \$1.00.

A small boy called on the doctor one evening. "Say, doc, I guess I got measles," he said, "but I can keep it quiet."

The doctor looked up puzzled. "Aw, get wise, doc," suggested suggested the small boy. "What'll you give me to go to school and scatter it among the kids?"

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Vol. XXXVIII, No. 962

Wednesday, January 13, 1926

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As We Heard It

Editorial Notes

An aerial survey of 2000 square miles of territory in a temperature of from 10 to 20 degrees below zero, has just been completed by two lieutenants of the U. S. Army Air Service with the assistance of their trusty mechanic. The distance covered was upwards of 8000 miles, during the flying of which something over 1000 photographs were taken to map the Canadian border district North of Duluth.

Jules Verne's fifty-year-old fiction of the submarine exploits of Captain Nemo has become commonplace fact; "Darius Green and his flying machine" are no longer laughing matters; photographic studios sailing at a hundred miles per hour, two miles up, are disposed of in a paragraph, and the hero-ism of navigators of the depths of the sea, or the spaces above Alpine heights, is accepted as something all in the day's work!

℀

A report from the Ninth Corps Area of the army air service states that Lieutenant George W. Goddard has perfected a system in aerial photography wherein a finished and dried picture can be dropped to the ground five minutes after the exposure has been made.

This is accomplished by making a direct positive, which is developed and fixed in a light-proof bag attached to the camera. The print is quickly dried in the air and ready for delivery.

23

The staining of slides for microscopic research is well-known, and has been practiced for a long time, but the staining of portions of the works of humans for X-Ray investigations is something of recent experimenting. All this means a hunt for innocuous chemicals to temporarily make opaque, and render perceptible to photography, through a blur of surrounding tissue, the substance of parts suspected of disease. For instance: Dr. Jacques Forestier, a French

scientist of high repute, has discovered that injections of iodized oil will make the lung cavities opaque. This discovery is said to have an important bearing on the diagnosis of tuberculosis. It is expected that further developments along these lines will soon be announced.

*

It is reported that Richard T. Hosking, of Wilmette, Ill., has devised a new equipment for photographing under water. A waterproof covering protects the camera from water and at the same time permits light to enter the lens and does not interfere with adjustments of the camera. The device is to be operated by a man in a diving suit and is applicable to movie and still cameras.

*

A bit of inspirational dope for the quickening of the timid advertiser will do him no harm and may redound to his benefit, if read, marked and learned and inwardly digested. He who fails to cry his wares in anything better than his business card in obscure corners of publications, or fails to proclaim himself at all, should take note of the methods of the masters of publicity who pay the rates of that gigantic veteran of magazines, *The Saturday Evening Post*.

The net paid circulation of that publication, as certified by the Audit Board of Circulations, is close to the two and a half million mark weekly and is growing steadily. It appears that the publishers feel justified in putting into effect increased rates for space as of February 6, 1926, for a single issue, as follows:

Full page advertisement in black and white, \$7,500; in two colors, \$9,000.

The prices for other kinds of advertisement will be: back cover, \$15,000; center spread (two pages), \$18,000; one page in four colors, \$11,000; a single column, \$1,875; a single line, \$12, or \$168 for one inch space. It is simply astounding to the man on the street that any manufacturing concern can feel warranted in taking \$15,000 in hard cash out of the till for just

one ad, and the thought of the casual observer of such prodigality is that the advertiser is so confoundedly rich that he would not miss so large a sum.

Not so, thou casual reader! Be informed that all the big concerns whose "long green" is laid out apparently so lavishly and wastefully in these big spreads employ a corps of argus-eyed accounting sharps and efficiency experts, who can tell in convincing figures, taking one item of expense among thousands of others, what profits are due to advertising and what it costs to stop publicity.

The trade barometer is as sensitive to advertising as the delicate air pressure gauges of the navigator. It will unquestionably pay in the long run to consult an advertising agency; they make a business of analyzing the accounts and status of clients and make intelligent recommendations as to an appropriation for advertising from your income.

*

It is reported from New York that a new and ingenious method for photographing money has been uncovered by Secret Service agents working in touch with the Canadian Royal Mounted Police, and the head crook of the gang put under arrest. In the home of the leader, the details of a method of photographing separately the various colors of a bank note were discovered. Separate plates were found bearing photographic impressions for use in printing on imported bond paper. The only defect in the work, the agents observed, was in the absence of the well-known colored silk shreds found in legitimate currency. These, the counterfeiters were imitating with inks. In the outfit were found photographic plates of stock certificates, and originals said to have been sent for duplication, by parties in the East, now under arrest for passing bogus securities.

*

Business Man: "Why did you let that bookagent into my office?"

Office Boy: "Well, sir, as you saw, he had his stuff in a golf bag."

Adding to the Income through Side-Lines

MRS. H. H. DENISON

There probably does not live a photographer who is making just all the money he can use. But even if he is satisfied himself, probably his wife could find ways to spend a little more. Therefore, this series of articles is given for the possible benefit of just such folks. Often in a studio the regular work does not take up all the time, and side-lines of the proper kind that do not detract from the studio work proper can be nicely fitted in. Fortunate for the photographer, there is a variety of profitable lines so closely allied to photography that they can be carried on without any side stepping.

For instance, why should amateur finishing go to the drug stores? It is entirely out of their line, and yet they must find it profitable or they would not be so anxious to get all of it that they can do. Surely, a photographer, with his properly-fitted studio, his greater facilities for the work, and his more perfect training, could at least put out as good work and at as good a profit. He *should* do better in both considerations.

Then, there is the amateur supply trade, cameras, films, etc. Here, again, the drug stores in many places have the monopoly. This, too, is not a drug store line, but photographic. There can be no question but that it should be easier for a photographer, with his knowledge of lenses, camera manipulation, etc., to make the sale of a camera than for the man who necessarily spends the greater part of his time associating with things of an entirely different line.

Newspapers of today furnish a wide field. Tens of thousands of photos are used daily in our papers and magazines. Yet, do you know that much of this work, even in the fine rotogravure sections, is furnished by amateurs? Often, to the professional photographer, the making of a picture for the press would mean little or practically no

extra work. He often already has a picture taken in his regular work that the dailies would gladly pay for. In this case the only extra work is the extra print. Again, an extra plate and a few minutes of his time would secure the picture and the check.

Commercial work is another profitable side line. Views, special work for factories, scenic post cards, pictures of stock, homes, many things, in fact, along that line can be taken for which people are asking and are willing to hand over the checks. This work you will usually have to suit to your own locality, different localities presenting different possibilities. It is just a matter of finding your own personal opportunity.

Framed and unframed pictorials have become a source of income in some studios. But, have you no grand mountains, no majestic hills, no placid lakes to photograph? You do not need them. To the man with seeing eyes, a ready camera, and a few grains of artistic sense, all needed for a picture may be a little stream with a birch tree overhanging, or a path through the wood, or a barefoot boy with a glad face and a fish pole. There is an art that common folks understand, and they will buy it if you can produce it. And you may be surprised to find, too, that the art of the common folks is the art which those who know "real" art will buy.

Copy work is another remunerative field and never over-crowded. This may be done either for enlargement work or for photos or for both. While it may not be a large source of income, the extra outlay is practically nothing, so the profit is good.

Enlargements, both from photos copied and from original negatives, can be made a most profitable side-line. Also, enlargements from the negatives of amateurs are in big demand. Once these same amateurs know what beautiful things can be produced from

their little negatives, the demand becomes constant.

If enlarging is done, if pictorials are made, or often if neither, a frame and framing department may be made a big factor in the studio. If drug stores can sell small frames, ivory, silver, etc., if furniture stores find a framing department valuable, surely a photographer can make it a paying proposition. Seldom will a patron carry a photo from your shop to the drug store, or a large picture to the furniture dealer, if they can get it framed at the studio. That sideline just naturally fits into the studio.

Lantern slides are used so extensively for advertising purposes that this, too, might be added. The making of them is not so difficult as some suppose, and can be readily done by any photographer. While not as heavy a side-line, perhaps, as some of the others, many an extra dollar can be made by it.

In the articles that follow this one, these different profit-making side-lines will be dealt with in detail. They are not mere theory of what might be done, but an account of what has been done in a country town studio by one man. These have not only helped pad the heavy creases in the pocketbook, but have brought an added interest and zest to the work. These may not all be applicable to your locality, but take the general recipe and "season to taste," as we housewives say. Some of these recipes are perfectly usable in your studio.

*

Meeting Place of the Next Convention of the P. A. of A.

The 1926 Convention of the Photographer's Association of America will be held in Chicago, at the Coliseum, during the week of August 23. This decision was reached at the Board Meeting in Chicago on January 11, at which time Mrs. S. R. Campbell was chosen Secretary.

Strengthening the Light

At the present time of year there usually come to hand a good many inquiries as to the modification of artificial light outfits which have been installed for occasional use during bad weather, or the provision of such by those who have not hitherto used any form of electric light.

To deal with the latter class first, it may be well to point out the possibilities of even a single light for shortening exposures and for putting "snap" into the light of a dull winter's day and also to emphasize how much may be done with a single lamp after daylight has failed altogether. There are two varieties of half-watt lamps made for photographic purposes, having bulbs made of clear or white glass and of blue glass respectively. Although the blue may appear to match daylight better than the unscreened filament of the white globe, there is no advantage in using it. Naturally, the light emitted from the filament has more actinic power when used in its entirety, especially when orthochromatic plates are employed, than when it has been divested of some of its yellow rays by the filtering action of the blue glass. It should also be noted that a blue or violet light, such as that of the enclosed arc, tends to give prominence to freckles or yellow markings on the skin.

When a solitary bulb is used, the lowest power that is of any practical use is 500 watts; and it is obvious that even then the light must be utilized to the utmost degree possible, both in respect of position and the use of reflectors. It is therefore foolish to start, as many do, by hanging a lamp without reflector or diffuser, from the studio roof or ceiling; it is a much wiser plan to fit it in an efficient reflector upon a firm but easily-moved stand. Sometimes it may be possible to utilize the remnant of some former piece of apparatus, such as a studio stand, head-rest (on castors), or curtain holder; but in the long run it will be found cheaper to invest in a proper stand, which will form the basis of a complete installation. Such stands, with reflectors, can be had at prices ranging from five to ten pounds, excluding the bulb, which costs from seventeen to twenty-five shillings.

With such a lamp it is easy to brighten up a dull, flatly-lighted figure, and at the same time to shorten the exposure considerably. The advantage of the portable lamp is that it may be placed exactly in the place in which it will do the most good, producing effects which are surprising to most daylight photographers. When used in this way the light may be used without a diffuser or with a thickness or two of cheese-cloth. With the



Belle Johnson Monroe City, Mo.

lamp placed almost behind the figure, effects closely resembling those given by the spot light may easily be obtained.

When such a light has to be used per se, that is, without daylight, a good deal of skill is called for, if harsh lightings are to be avoided; but with care the work should show no evidence of inadequacy of light, nor should the exposures be unduly long. The whole secret may be disclosed in one word reflectors. Primarily, the concave reflector behind the filament doubles the effective illumination, and large, flat reflectors of the ordinary type serve to give the general illumination of the shadows, of which the daylight operator is sometimes unconscious. With daylight it is present as a matter of course; with a single light it has to be created. The most serious limitation with a single light is found when taking full-length figures. In this case, if the light is correctly placed for the head, the feet receive only about a fourth of the necessary exposure. This may be remedied to a certain extent by shading the upper part of the figure while the unscreened light falls on the lower extremities, but the exposure is necessarily prolonged. The most rapid plates should be used, and, if available, an anastigmat lens working at f5.6 or a larger aperture.

To add to the simple installation described above is an easy matter, and the extent to which it may be done is more or less a matter of cost only. The least expensive way is to fix one half-watt lamp of 1,000 or 1,500 watts, so as to give a general, almost front lighting, and to use the standard light to obtain the necessary relief, as suggested when using daylight as well. The lamp should be fitted in a hemispherical reflector and suspended about eight feet from the floor; if it can be made to lower to five feet, for sitting figures and children, so much the better. This need not be an expensive matter, as a length of flexible aerial wire and a couple of pulleys will do all that is necessary. It is false economy to use the cable or "cord" for suspension, as it may be damaged and a serious short-circuit caused. In

one case, for instance, such a "short" set the studio curtains on fire.

After this, it is simply a multiplication of lamps; a second standard lamp may be added with advantage, and then another suspended one. It is not necessary to suggest a spot light, as every photographer who does not already possess one hankers after it.

The factor of distance between light and sitter is an important one, an apparently small increase necessitating a very large addition to the exposure. If the principal light is four feet from the head of the sitter, and to obtain a modification in the lighting he is removed to a distance of six feet, the relative exposures would be in the approximate ratio of sixteen to thirty-six, or $2\frac{1}{4}$

Many installations are blamed for times. insufficient power on this account and unnecessary expense incurred in remedying it by adding more lamps. In some cases it has been found that lamps at from 13 to 16 feet from the sitter were expected to have as much effect as those at four or five feet. The difference is not very readily detected by the eye, but the plate finds it out. It is not wise to use cheap lamps, as they sometimes have short lives; a saving of one-third the cost may mean a life of less than one third of that of a good lamp, which leaves a larger balance on the wrong side. Moreover, from the beginning the light of a cheap lamp is generally inferior in actinic power.— The British Journal of Photography.

Nothing But The Best

C. H. CLAUDY

Its most ardent devotees will not claim that commercial photography is an exact science.

If it were, there could be no art in it, and the art standards of commercial photography have risen by leaps and bounds in the past ten years, until the product of 1926 no more resembles that of 1916, than chalk resembles cheese.

Advertising, and its demand for "impossible" photographs, has been to some extent responsible. The requirements of the advertising copy desk, when it comes to the selection of photographs, are exacting. Nothing but the best will do, and often that is hardly good enough! One result has been to raise the standard required of commercial photographers, all along the line, and today, whether what is wanted is a real estate picture to help sell a house, a picture of blooded stock for a catalog, a picture of an old will to use in a law case, or a lantern slide to use in the fun section of the third degree of the Amalgamated Sons of Bottle Washers, the work of the commercial artist must be of the very highest grade or some other fellow gets the next order.

Because photography is not an exact science (as is mathematics or astronomy or surveying, for instance), but, not only allows, but requires, the exercise of individual judgment in its practice, there are opportunities both for inspired successes and dismal failures in its practice.

It is when the failure comes to hand that the commercial man must take his courage in both hands and do the job over, or if it cannot be done over, deliver what he has done without making a charge for it!

Seem revolutionary? Man, it pays big dividends. Here is a case in point. A year ago I attended a convention. A first-class photographer was employed to make the flash bag picture of the gathering, which was to be used in the proceedings when published. Like all first-class men, he expected and desired to make his picture on the first day of the convention, in order that, should anything untoward happen, he could have another chance. But the president was a somewhat dictatorial man, and because of one thing and another, decided to have the picture made the last thing.

Due to nothing within the photographer's



Belle Johnson Monroe City, Mo.

control, the picture was more or less of a failure. In the first place, the room was thick with smoke . . . not just hazy, but actually heavy with tobacco smoke. Again, the room, which was to be used the next day for another convention, was somewhat dismantled by over-zealous hotel servants during a recess, and the connections to two of five bags were broken.

The resulting picture was poor. The photographer put up no howl; he didn't try to collect. He just wrote the entire circumstances to the new president, writing without any prejudice or any rancor, made him a present of a print, the best he could produce, and asked for the job for next year.

The president saw that he got it. This year's pictures were brilliant successes. As a direct result of that policy on the part of the photographer to deliver nothing but the best, even when something less than best was not at all his fault, he has had the photographing of four conventions this year which came to him through this new president, and will be a fixture for life on the convention on which he first failed, from no fault of his own.

This is not an alibi-loving world. "This isn't very good, but the best I could do; pay me just the same," doesn't sit very well.

A commercial man in my town had the not unusual job of being called to a country home to photograph a pet dog. He made four trips (the country home is twenty miles) before he got a proof which satisfied the owner. He could easily have charged for the four trips, and sent in a bill for a couple of hundred dollars for the dog's portrait. The country home owner is very wealthy and a dog lover. But this commercial man blamed himself for not being able to get the picture right the first time. He sent the same bill he would have sent had he succeeded the first time. Last week he showed me a letter from the owner.

"This is the first time I ever knew any one to charge me less rather than more than work is worth," it said among other things. "Please come next week and photograph my horse and my fancy herd of cattle."



Belle Johnson Monroe City, Mo.

This photographer, too, has probably a life job, because he wasn't willing to deliver anything less than the best, or to charge more than the best was worth, merely because he hadn't been able to make it the first time.

Quality counts. Fairness counts. The best, and only the best, work counts, when it comes to building up a business which is not only for today, but for tomorrow.

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Photographers' Association of the Middle Atlantic States

The Photographers' Association of the Middle Atlantic States is preparing for a convention, to be held in Washington, D. C., from March 29 to 31, inclusive, 1926. This convention will be called "The Cherry Blossom Convention." It will be the big convention of the East for the incoming year. The time for the holding of this convention has been fixed for the period when Washington is all aglow with the blossoming of the world-famous Japanese cherry trees. A fine program is projected and great success is anticipated. We feel assured that this convention will be something far in advance of any previous one, for, in the first place, we have the warranty from the conduct of previous conventions inaugurated by the management of the P. A. of M. A. S., and also from the originality of the scheme for promotion of interest in professional work and the general advance of portrait art.

There will be an exhibition of the finest photographs; lectures and demonstrations by men who have attained renown in the profession, and a great featured entertainment for the delectation of the big attendance. There will be three full days of refreshing entertainment, where the photographer may study the fine exhibition of the work displayed, see what constitutes good portraiture and draw therefrom not only instruction but inspiration.

You do injustice to yourself by staying away from such a meeting as this. Let nothing interfere with your attendance, because this convention is conducted along lines which are of pertinent value to your business. It is a good economic proposition. Avail yourself of the golden opportunity, for yours is the profit. Your personal interest has been the constant thought of the projectors. It is a live-wire convention surcharged with energy. So make connection and get in touch with the current.

The Time—March 29, 30, 31, 1926.

THE PLACE—WASHINGTON, D. C.

THE TALENT—THE BEST POSSIBLE.

There is one special feature most worthy of your consideration, a scheme which furthers your own interest, while, at the same time, it helps others. It is the offer of the grand prize of \$500 in gold to be awarded for the best photographic portrait exhibited at this Middle Atlantic States Photographers' Convention, March 29-31. The competition is open to the world at large and it will be a keen one, but the reward is well worth the effort for the big award.

Full instructions may be had on application, and entry blanks for the competition, supplied.

Pictures should be mailed in time to reach Washington, D. C., not later than March 24, 1926.

*

Dr. J. M. Buckley, the Methodist divine, was asked one day to conduct an experience-meeting at a negro church in the South.

A woman rose and bore witness to the preciousness of her religion as light-burner and comfort-giver.

"That's good!" commented Dr. Buckley. "But how about the practical side? Does your religion make you strive to prepare your husband a good dinner? Does it make you look after him in every way?"

Just then he felt a yank at his coat tails. It was the minister, who whispered ardently:

"Press dem questions, Doctor; press dem questions. Dat's my wife."

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ENTRY BLANK FOR THE \$500 GOLD PRIZE

MIDDLE ATLANTIC STATES CONVENTION, March 29, 30, 31, 1926

DAVID B. EDMONSTON, Pr Hotel Washington, Wa	
I am We are sending you this date	, 1926,
by { express mail (prepaid)	photographs for entry in competition (Competitive Class).
$\left. egin{array}{c} I \\ We \end{array} ight\}$ agree to the published rule	
$\left\{ \begin{array}{c} I \\ We \end{array} \right\}$ enclose \$	(\$2.00 for each photograph) entry fees.
(Signed)	
Address	

Full information and rules of the Competition may be had by addressing any of the following:

W. ARCHIBALD WALLACE, Secretary, Huntington, West Virginia

DAVID B. EDMONSTON, President, 610 Thirteenth Street N. W., Washington, D. C.

BULLETIN OF PHOTOGRAPHY, 636 S. Franklin Square, Philadelphia

The Photo Dealer's Credit and Collection Problems-IX

HOW COLLECTIVE CREDIT CHECKING AND COLLECTIONS BENEFIT THE INDIVIDUAL PHOTOGRAPHER

J. K. NOVINS

In most cities and fair sized towns the photographer can now avail himself of the services of the local credit exchange. In some cities the credit exchange exists as a branch of the Chamber of Commerce, while in others it exists as an independent, non-profit organization, supported by local merchants, and serving them only.

With the development of the local credit exchange it is natural that it should assume other functions than merely the gathering of information about credit applicants and supplying this information to the individual members. What these functions are the writer recently studied during a two-months' tour of many industrial cities and towns. Summarized, the modern local credit exchange educates the customer to pay bills promptly, furnishes its members confidential bulletins containing important credit information, promotes legislation to protect

the photographer against the "dead-beat," promotes frequent conferences among local merchants to discuss their individual credit and collection problems, and most important of all, educates the local photographer on the proper handling of the charge account and the laws relating to the subject.

1. Educating the charge customer—The Retail Credit Men's Association of Pittsburgh, Pa., recently conducted a Thrift Week Program, offering \$135 in prizes for the best essays on "The Value of Good Credit—How Established and Maintained," prepared by local high school students; the contest was endorsed by the city and county superintendents of schools.

The Harrisburg Credit Exchange of Harrisburg, Pa., ran a series of advertisements in local newspapers explaining in lucid language to the consumer the value of the charge account and the necessity of meeting such obligations promptly.

- 2. The confidential bulletin—In addition to its regular service, the Harrisburg Credit Exchange furnishes its members a weekly "confidential bulletin" containing valuable credit information:
- (1) New arrivals in city. This is valuable information for the photo dealer and photographer, enabling them to write to the new prospects.
 - (2) Departures from city.
 - (3) Changes of addresses within city.
 - (4) Tracing lost addresses.
 - (5) Marriage licenses.
- (6) Business under assumed or fictitious names. The photo dealer thus knows the names of responsible people in firms applying for credit.
- (7) Judgments and satisfactions. A list of all judgments entered and satisfied, mechanics liens, conditional sales, replevin suits and stipulations against liens.
- (8) Divorce notices posted. This gives the photo dealer and photographer a tip as to family trouble which makes for poor risks and difficulty in closing accounts.
 - (9) Building permits.
- (10) Warning against crooks. When a forger or check artist operates in the territory, or in any city of the state or county, his description is published in the bulletin.
- 3. Dealers' conferences—Once a week, usually on Wednesday, the members of the Harrisburg Credit Exchange meet for luncheon. But the most interesting feature is a monthly meeting of each trade group represented in the organization for the discussion of credit problems peculiar to the particular trade. Although members in the respective group are competitors, yet they do not hesitate to exchange information, and a spirit of fine fellowship pervades the session. The monthly conferences have in truth become business stimulating conferences, for, besides credit problems, the men



Belle Johnson Monroe City, Mo.

will exchange business building ideas and experiences.

In Pittsburgh, the credit men meet periodically to discuss local credit conditions, and in this connection exhibitions of good collection letters are held, the letters being discussed from every point of view by the members present. Recently an exhibition of more than a hundred personal letters was held.

An interesting feature marked a recent meeting of the Harrisburg businessmen. A mock trial, in which a delinquent was prosecuted for failure to pay his bill, was enacted, the local district attorney acting as judge and two credit men appearing on each side as attorneys. A typical case was thrashed out from every angle. As the case was prepared beforehand, the credit men were virtually compelled to read up on the law, and their arguments, together with the decision of the judge, proved very instruc-

tive. It is planned to stage similar mock trials from time to time, businessmen alternating as attorneys.

4. Researches into credit conditions—One of the functions of the co-operative credit exchange is to make exhaustive investigations into local credit conditions, and on the strength of these suggestions make constructive suggestions to local merchants. The Harrisburg Credit Exchange has charted out the daily credit business done in the two hundred Harrisburg business establishments holding membership, with a view to determining the heavy credit days throughout the year, and the underlying causes.

The Credit Exchange also makes use of the confidential bulletin to gather credit statistics from the individual establishments. Recently Mr. James D. Hays, manager of the Harrisburg Credit Exchange, told the writer:

"We have requested all members through the bulletin to answer these two questions: 1. What was your collection turnover for September? 2. What is the average length of days of your accounts for the three months, July, August and September as a total?

"These averages will then be compiled by this office, striking an average for each line of trade. This will then be published in the bulletin."

The Committee on Credit Statistics of the Retail Credit Men's Association of Pittsburgh until recently gathered valuable credit statistics from the Pittsburgh merchants. Most of the statistics reported by the committee dealt with the collection percentages in various retailing lines month by month.

It is your duty as an enterprising businessman to belong to the local credit exchange, and if there is not one in your territory, to get together with your fellow merchants and start one. The cost is negligible, taking into consideration the many benefits to be derived from such a co-operative organization.





Photo by W. L. Koehne Studio, Chicago, made with Vitax f3.8

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the keen enjoyment and real satisfaction that can be had by using the VITAX PORTRAIT LENS f3.8, you would not hesitate another moment.

It's a lens built on a formula that produces a rounded and stereoscopic effect, adding greatly to the life-like quality desired in portraiture. Its exceptional speed of f3.8 adapts it wonderfully for child photography—and then, too, it handles small groups with amazing results.

Made in 10-, 13½-, 16-, and 20-inch focuses. A trial will convince you. May we tell you more about it?





And if you do belong to such an agency, see that you derive all the benefits besides merely the checking of accounts. If any of the features described in this article are not covered by your local organization, it will, no doubt, at your suggestion, institute them.

But it is surprising the number of merchants who are not aware that their local credit exchanges do furnish such service, and as a result of their ignorance, or sheer indifference, they lose thereby. They seem to have an idea that all they can get out of the credit office is an occasional report on some one's credit standing.

The Commercial Side—II

The type of camera is a consideration and may be ultimately a compromise. If one camera could cover all requirements, it would need the versatility of a Sanderson at least. With a battery of instruments, each need not have all the movements of the other. Great flexibility is essential with the larger cameras, because the largest negatives should be the most profitable, and because the most difficult work, as regards angle and view, will commonly be big work—tall buildings, for example.

But all the powers must not be relegated to the biggest camera. Obviously, a focal plane shutter and a direct vision finder will be more useful and reliable on a handy instrument, say a 5x7 or smaller. And a camera mainly set apart for speed work can nearly, if not entirely, dispense with swing side and back and even rising front. I say nearly because these movements are advantageous on any camera if they can be arranged without consequent loss. All along, it is a compromise.

A battery of lenses is essential. I can offer nothing like definite data here, but if a long range of focus, moving up in nearly even stages can be arranged, and the various instruments can be rendered interchangeable between all the bigger cameras, something like efficiency will have been acquired.

Expensive anastigmats need not be the rule, though one good wide angle anastigmat will be essential. For group work, or any work which presents or can be made to present a hollow face to the camera, a good rapid rectilinear cannot be beaten. If, then, we gather together a few good lenses of these two types, with foci which will give from, say, four inches to forty, in easy stages, we should be prepared for much. Convertible instruments will prove economical, of course.

Ray filters are wanted, though three, or even two, should cover most requirements. The K filter is hard to beat, no matter what plates or films are used. The size of the filters is a consideration. If they are large enough for the largest lens, and can be adapted nicely to the smaller lenses, one set will be sufficient. This saves cost, and reduces risk of loss by multiplicity of details. This is a point. Of necessity there are many details in the commercial man's outfit. many that he will be wise to inscribe the inside of his handbags with the names of the things he will otherwise forget to take with him! So any superfluous articles are not only waste, they are confusion. But when we come to a small pocket instrument used for speculative work, or for carrying long journeys for unimportant commissions, the large filters are likely to be awkward, if not impossible. I get over this by considering my smallest instrument as a separate and distinct outfit, kept apart from the common battery of tackle.

The choice of cap or shutter is a personal one, but for every lens there should be a cap, if only for protection. Caps are lighter than shutters, and provided we have a good focal plane on one camera, sheer necessity will hardly call for shutters. A lens that is already fitted with a reliable shutter is worth keeping intact, and considered all round, this point can be left over as not too serious. But details, like tripods, tripod heads, screws, and adaptors, are important. Each should in its own way be well chosen and efficient, and the selection should be on the generous side. I collected some dozen tripod screws before



Taken by W. H. Zerbe, with Tessar Ic, f4.5

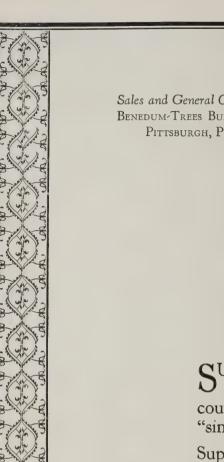
I got a decent one. It is uncommonly long, and has a large milled nut on it. Provided a camera has the agreeable thread, this screw will lock it firmly to any head. The milled nut is run back, the screw inserted and turned a few times, and the nut run up hard against the under side of the head. The depth or condition of the camera bush does not matter. The lock is perfect every time, and can be released as easily as it is secured. Double heads, which provide great tilt, are useful and can easily be made "at home" if not to hand otherwise, the only delicate point being the stability or balance. The simplest form is of two squares or triangles hinged on one side and provided with a slotted arm and thumb screw. Such a head should be designed with reference to the tripod on which it will be used, and centered in such a way that the maximum tilt can be used without putting the camera out of the triangle of gravity. With a little experimenting, a big tilt can be got this way with safety.

Tripods, almost needless to say, should be of maximum rigidity, but as the best tripod will present weaknesses under certain conditions, some addition will at times be wanted. Triangular bases on castors are on the market for use with tripods on polished These obviate both slipping and scratching, but without them we can prevent the slipping with a circle of strap or cord around the legs, and save the floor by putting corks on the tripod feet. A little thing, but the placing of corks on spikes for this purpose may be done in a right or wrong way. It seems natural to stick the corks on endways, when they will probably fall off, or give sideways under the weight of a big camera. By sticking the spikes into the sides of the corks, efficient and firm grip is ensured, and a few sound corks in the bag may often be found useful.

(To be continued)

*

If marriage is a lottery then alimony must be a sort of gambling debt.



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How and When a Partnership Business is Responsible for the Members' Personal Debts

Another of the letters received in re my recent article on "A Case in Which Everybody Made Mistakes," asked for more information about my statement that the partnership business involved in the article was responsible for the individual debts of the partners. Here is the letter:

I have read with a great deal of interest Mr. Buckley's article under the caption "A's Mistake." He makes a remark which I'd like very much to have him bring out sometime shortly in a special article, because I believe a great many business men with rather limited knowledge of business law are rather ignorant on this point, which is that in this particular case the business was liable for personal debts of the partners as well as for business debts. If you get him to run such an article will you be sure to call my attention to it?

Now a partnership business is responsible for the personal debts of the parties in two ways. Take John Jones who owns a half interest in the business of Jones & Brown. Jones is an extravagant chap and while he sticks pretty close to the line in what he does in connection with the business, he runs up some personal debts. Or he may endorse for somebody. His creditors demand payment. Jones has but small resources outside of his interest in the partnership, and he can't pay. What can the creditors do?

They can levy upon Jones' interest in the partnership and have it sold like any other personal property. Of course, only his interest can be interfered with; the interest of Brown remains intact. But the trouble is that if a third party buys Jones' interest when the sheriff sells it, he can close the partnership up and demand an accounting. If Brown is willing to accept as a partner the buyer of the Jones interest, all well and good, the business goes on, but if he is not willing, the only thing that the buyer gets is half an interest in the net assets of the partnership after it is wound up and all its debts paid.

So you see that while nobody can levy on Brown's half of the business for Jones' debt, Brown's half is badly interfered with and may even be destroyed by the things that the buyer of Jones' interest can legally do. Of course, Brown may himself buy the interest in, in which case he would be the sole owner.

Consider the thing from a little different angle. Suppose the business is sold, as it was in the case which figured in the recent article. The facts are as before: Jones has private debts. If there is a bulk sales law in the State where the sale takes place, Jones must give the buyer of the Jones & Brown business a list of those personal debts, together with the debts of the business. In short, he must hand over the name of every creditor who can come down on his interest in the business, and that means, as I have explained, both business and personal creditors. If he doesn't do that, any of his personal creditors can come down on the buyer of the business to the extent of Jones' previous interest in it.

The Uniform Partnership Law, which is now in force in most States, presents the

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following procedure when somebody has gotten judgment against a member of a partnership. It is intended to make it unnecessary to sell a partnership interest, but the creditor wouldn't be obliged to use it if he didn't wish to. He could sell the partnership interest at once:—

On due application to a competent court by any judgment creditor of a partner, the court which entered the judgment, order or decree, or any other court, may charge the interest of the debtor partner with payment of the unsatisfied amount of such judgment debt with interest thereon; and may then or later appoint a receiver for his share of the profits, and of any other money due or to fall due to him in respect of the partnership.

You therefore see that any proceeding of the sort would be sure to be attended with great disturbance and it might largely destroy the business. It is just another of the pains and perils of partnership.

(Copyright by Elton J. Buckley)

Cleveland Photographers Meet

The Progressive Photographers of Cleveland held their first meeting for 1926 at the studio of George Edmondson, with an attendance of about 35, which included George Graham Holloway, of Terre Haute, Ind., who happened to be in town and was a welcome guest. There was no set program for the meeting, which was principally called for the election of officers and preparation of plans for the year's work. New officers elected are: Mrs. Ethel Standiford-Mehling, president; William J. Guest, re-elected secretary, over his earnest protest; Tom Hill, treasurer; Harry De Vine, former president, elected chairman of the Board of Control; Betty Boyer, George Edmondson, Fred Bill, Jack Clifford, J. E. Giffin, directors. George Edmondson was former chairman of the Board, and Mr. Giffin was re-elected as a member. Will Chilcote and E. A. Ruggles were appointed an auditing committee to check the retiring treasurer's books—Gus Kehres having held the job, their task will be simple. Eleven members started off the New Year with a bang by promptly paying their dues for 1926. It was decided to conduct a strenuous membership campaign with the intention of raising the society's membership from the present 54 to 100. Mr. Guest raised the point, backed by Clifford Norton, that all members should make a special effort to enlist their employees as associate members, and it was agreed that this should be done. Prints



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from the demonstration negatives made by Harry Wills, of the Eastman Kodak Company, at the November meeting were shown. While the nominating committee was preparing its slate, George Holloway talked on the spirit of give-and-take among photographers and the advisability of doing all possible to boost business during the dull seasons of the year. It was reported that three plans had been submitted for the bettering of photographic business in Cleveland, in accordance with the prize award of \$50.00 made by A. A. Chilcote, of the Chilcote Company, at the October meeting. The Board decided that these plans should be opened by the sub-committee in the near future, and that a definite closing date be set in the near future for this competition. Mr. Guest presided over the meeting in the absence of Mr. De Vine, who wired his regrets from Atlantic City at his inability to be present.

*

The Bank Guaranty M. L. HAYWARD

If a national bank makes advances to a contractor, and the contractor assigns to the bank the money earned and to be earned under the contract, and the bank gives a guaranty to a photographer for supplies advanced by the photographer to enable the contractor to "carry on," is the guaranty binding on the bank, or can it escape on the ground that giving a guaranty is beyond the powers of a national bank?

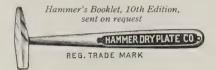
On this point the United States Supreme Court has ruled against the bank in a case reported in 42 S. C. R. 286.

"A firm of McGhee and McGhee was building a hospital in Aiken. The firm had contracted with the Kaiser Company for the heating and plumbing, at the price of \$7,800, the firm agreeing to pay eighty-five per cent of the labor and materials furnished each month and the remaining fifteen at the completion of the system. The Kaiser Company assigned this contract to the bank and the firm agreed to make all checks under the contract payable to the bank. This was done as security to the bank for advances the validity of which is not contested. In the course of performance the Kaiser Company ordered the goods concerned from the respondent, but the respondent required security before it would send them. Thereupon the bank in order to enable the company to complete its contract and thereby to repay the advances that the bank had made, gave the guaranty in question. Subsequently the bank received \$1,105.28 and might have received much more than the amount of its guaranty, although in fact it allowed the McGhees to pay checks for \$5,468 to the Kaiser Company, still owing it some money. Therefore, the bank is in the position of having realized the benefit to acquire which the guaranty was made, and of having realized it out of the proceeds of the goods that it induced the Iron Company to sell," so says the Court.

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And there could be no better time than right now to add this ingenious device to your equipment. The little folks love the little bird on sight. They are anxious to become your friends, and under the spell of the bird's song, they re-

spond delightfully to your suggestions, permitting you to catch and hold against old Father Time charming glimpses of child-life.

Your Bird will be mailed out to you the same day we receive your order.

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Send me the Bird and Cage only. My check for \$2.25 is inclosed.

Name......Street City_____State____

The Best Valentine of All FRANK FARRINGTON

The best of all valentines is one's photograph, and unfortunately most people who are interested in sending valentines to loved ones, never think of using a photograph.

It is up to the photographer to sell his public on the idea of using his work on Valentine's day. The sample case ought to be arranged with a valentine type of display far enough ahead to allow for taking the pictures and making delivery. It is a simple matter to secure a supply of little red paper hearts and make a border of them by pasting them on the glass around the sample case. Or a large red heart can be placed in the case and photographs arranged around it. A large card with a suitable inscription will attract attention: "The Best Valentine of All-Your Photograph!"

And here is copy that may be adapted to your use for newspaper advertising space:

Your Photograph a Valentine

When it comes to selecting the valentine that will please Him or Her better than anything else, choose to send your own photograph.

Let us make a suitable picture for your use on the coming St. Valentine's Day.

We can give you prompt service in this work and deliver the finished pictures in good season. We will arrange to make them of such size as you may want to fit into any nice holder or frame you want to use to render the gift more attractive in setting.

Send a valentine photograph to your sweetheart or to your mother. It makes the best gift of all.

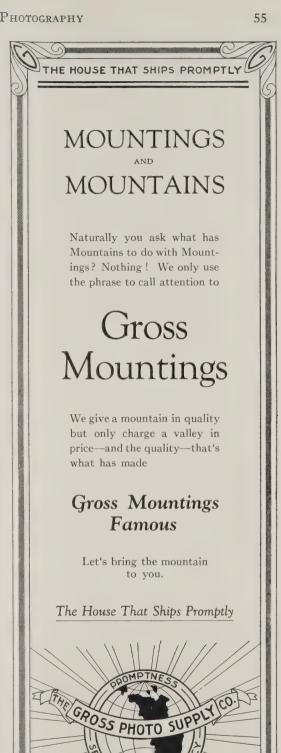
A group of men were sitting about the big airtight heater in the general merchandise store of Grandpa Hibbs. Haze Lynn elevated his feet and spat into the coal scuttle as he volunteered this bit of information: "Guess Si Slater's bank is in pretty bad condition—'bout to fail."

"How so?" inquired Grandpa, pausing in the

distribution of the mail.

distribution of the mail.

Haze, "I seen a check Frank "Wal," said Haze, "I seen a check Frank Bovee wrote for \$2. It was returned, marked 'No funds.' Now, a bank that ain't able to cash a check for \$2 must be pretty nigh busted."
"That's so," agreed the rest of the loafers.



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AS WE HEARD IT

W. T. McIvor has opened a studio at Gould, Okla.

E. F. Saunders, formerly of Omaha, has opened a studio in Exeter, Nebr.

J. L. Skrivseth, formerly of Minot, N. D., has bought the Soine Photo Studio in Williston, N. D.

The Boice Studio, formerly located in St. Louis, Mich., has moved to Alma, Mich., having located at 409 State street.

The Jenkins Studio, Clinton, Ill., has been sold to M. R. Poole, of Danville, Ill. Mr. Poole took immediate possession.

Edw. F. Lacina, of Clarkson, Nebr., has opened a studio in the rooms formerly occupied by C. C. Reese, in Wisner, Nebr.

F. C. Plummer, pioneer photographer of Seattle, Wash., has opened a studio at Fifth and Maple streets, Edmonds, Wash,

Harry W. Smith, of Centralia, Ill., has opened a studio in the Cowger Brown building, on Main street, Mount Vernon, Ill.

The studio of W. A. Dwight, 1354 Filbert street, San Francisco, Calif., was badly damaged by fire on December 16. Loss estimated at \$5,000.

On December 25, fire originating in the dark-room of the George Weller Studio, Monroe, Mich., completely destroyed the building and contents. Estimated loss, so far, is \$8,000.

First Canadian: "Well, Canadian politicians certainly show up better than American politicians.

Second Ditto: "Ye-es, but, then, we have very few oil-fields."

"Well, Sandy," said the laird, "you are getting very bent. Why don't you stand up straight like me, man?"

"Eh, man, do ye see that field o' corn over there?"

"I do," returned the laird.

"A' weel, ye'll notice that the full heads hang down, and the empty ones stand up.'

There was nobody who could play the violin like Smifkins-at least so he thought-and he was delighted when he was asked to play at a local function.

shall use at your gathering is over two hundred years old." "Sir," he said to the host, "the instrument I

"Oh, that's all right! Never mind," returned the host; "no one will ever know the difference."

They led him out of his cell early that morning and down the short stone flagged corridor to the It was the first time he had ever little room. been in the death chamber. He looked about and noted its appurtenances, the small barred window and finally the chair. As they strapped him in it he turned curiously to one of the guards.

"Does the prison generate its own electricity?"

he asked.

BULLETIN - OF PHOTOGRAPHY

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THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

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Items of interest upon photographic subjects will be gladly received.

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Editorial Notes

A Japanese scientist is said to have composed a black glass which will have a use in photography. It is opaque to all but ultra-violet rays and will be useful in a very limited amount of light. If all is true that is claimed for it, this sort of glass will be useful in military operations and in medical research.

36

It is reported from Springfield, Mass., that Dr. F. W. Donahue, of that city, has developed a process for taking pictures at night that are free from the glare of bright lights. His camera, placed directly in front of a motor, in the path of the rays from the vehicle lights, will produce a picture show-

ing the electric bulbs and the fine wires without any glare to blur the plate.

If Dr. Donahue cares to expand his local fame and make it nation-wide, we shall be glad to afford him space in which to disclose his process, and won't charge him a cent.

3

In a former issue we called attention to the researches of two English investigators in an attempt to isolate the germ of cancer, pointing out that by a radical improvement in the art of micro-photography they had been able to picture objects measuring only 1/250,000ths of an inch.

The Lancet, that great British medical journal, placed the seal of approval on the work of these two men in articles and editorials.

This action by the directors of *The Lancet* aroused the ire of many members of the medical fraternity, who expressed grave doubts that the claims of discovery of the germ could be substantiated. It may be suspected that the contemptuous incredulity of old-school practitioners has its rise in the fact that neither Mr. J. E. Barnard nor W. E. Gye, the observers in question, were "born in the purple."

Gye started life as a station agent on the railway line to Fishguard, studying medi-

cine between trains and later on taking a degree in medicine at a Scottish university. Barnard, who is a Bond Street hatter during business hours, and a mechanical genius all the time, made the photomicrographs. Between them, the cancer bug was mugged, they claim. It had never been done before. In spite of all the slurs and scoffings by the medico-aristocrats, a status has been accorded Gye and Barnard, and they are pursuing their work in a research laboratory at Millhill, Middlesex, provided by the Medical Research Council.

It is not the first time that independent investigators have been cried down by adherents of so-called established schools of thought.

A recently invented camera, which is to all appearances a new-fangled binocular, is on the market.

The camera man points and focuses his camera and snaps a practically silent trigger when ready. The picture taken is of what is visible over the right shoulder of the photographer. The aperture and lens are exposed only when the trigger is pressed.

The apparatus is said to be great for detectives and for operating on personages who are camera shy.

The Midwinter Slump

If there is a slump in the inclinations of people to spend money for portraiture during January and February, there is also quite commonly a slump in the efforts of photographers to make people want to have their pictures taken.

Both buying and selling are so stimulated during December, that during the ensuing two months there is likely to be evidence of that law of physics, which states that action and reaction are equal and in opposite directions.

It seems that it should be plain enough that the time to slacken one's business-getting activities is not when people feel less interest in having work done. If it is harder after Christmas to make people want to have their pictures taken, then there ought to be greater, not less, effort to interest them.

The photographer faces a greater indifference on the part of the public than men in some other lines. At this time he may do one of two things. He may yield to the inclination to take it easy and just settle down to wait for business to pick up, or he may set about stimulating business, doing more rather than less to make people want to patronize him.

The photographer who waits for business to get better, whether he adopts that attitude right after Christmas or at some other season, is going to find it necessary to wait a long time before business will pick up much for him. There will always be some other photographers who will not wait, and they are going to take away from the waiter what little business might otherwise have come his way. The January and February business, like that of any other months, is going to go to the men who go after it.

Don't allow yourself to fall into the waiting attitude. Act promptly to get some of the business that is to be had now. Business has not stopped entirely.

For one thing, a photographer ought to develop some enthusiasm over starting off the year with active business efforts. January is a good time for a man to interest himself in getting up steam. There is every incentive to start right. We have a feeling that if we get off to a good start during January, we develop some momentum that helps to carry us on through. A photographer who has no impulse even to start in strong, is not likely to have the impulse to speed up later. If you are aggressive in your efforts to develop business in January and February, so much the easier to be aggressive through the year.

See what you can do toward inspiring your employees to develop momentum early in the year. Tell them something about your plans for business development during 1926, and show them how they will be doing something for themselves as well as for you

by increasing their interest in the business, and their efforts to do better work and to secure more patrons.

If you are out to make a new record during the new year, you may be able to develop in your employees something of the same ambition. Show them that they are working for a man who is alive. You cannot arouse in employees any enthusiasm for more and better work if you are yourself dead to the world.

It will be well worth your while to make opportunities for your assistants to profit by such growth in business as takes place during the year, especially if that growth is to any appreciable extent due to the efforts of your helpers. The normal employee will do a good deal more to help build up a business when he knows he will be a part sharer in the gain in profits that comes with a greater business.

Half the battle for a good January and February business is won when the photographer has found the ambition and enthusiasm needed for a real aggressive campaign of development. The other half is won when the employees of the studio are sold on the idea and stimulated to take up their part of the work with energy and interest.

The Commercial Side—III

J. R. HALL

To enumerate and describe all the possible accessories and gadgets which may be called for, would mean compiling a wholesale store list. And to obtain and retain all of them would mean a big outlay which might be some time in returning. A compromise can be made by not bothering with things which are not obviously required, until such time as a job demands one or other of them. When this happens, it may be possible to save expense by hiring, borrowing, or home construction. Sometimes a job will be worth special outlay, but one must go carefully here. To give an example, I was once asked to consider a line of portraiture at a fancy dress ball. The outlook was good, promising about a hundred single figures and pairs per week. Flashlight was not permissible. I came to a seemingly reliable verbal agreement with the proprietors and proceeded to spend many dollars on a portable electric illuminant and other tackle, but before the first date, the whole thing was squashed by objection from a director who had at first taken no interest in the proposition. That was some years ago and I have not since had use for some of the tackle I bought then.

Speaking of portable electric apparatus, a simple stand lamp giving as near 1000 C. P. as possible, will be very useful to anyone

doing home portraiture or portraiture of men in their own offices, and a reflector and diffuser, also on collapsible stands, will complete a really useful little outfit. But of these additions to the kit, as I have hinted, there is no end.

An instrument which is always in demand is a meter. I should have said two meters, for I do not know any one which will quickly cover any requirement of the commercial men. Any of the well-known tint meters will serve to save his plates and results when working in good daylight, but these are too slow for many of his jobs. Some time ago I described in the Pharmaceutical Journal (London) a form of Bunsen Photometer which for a long period has enabled me to get the desired result with one plate only, when working in strange interiors by scanty streaks of daylight or uncertain glimmer of electric globes. The thing is easily made as follows: Procure a reflection-type view finder as fixed on any cheap 31/4x41/4 plate camera. Remove the inside mirror and the ground-glass or top lens screen, also the small front lens. In place of the mirror put a piece of clear white paper, leave the front lens opening free, and prepare a special screen for the top. This is made from a bit of thin, vellowish manila paper, spotted in the centre with a blob of hot wax from a candle. The surplus wax is of course lifted off when cold, as nothing but a semi-transparent spot is wanted. Put this screen in the place where the ground-glass or square lens was, and cover for safety with plain glass.

Next cut a strip of flat wood about two feet long and fix the "finder" at one end in such a way that it is raised some three inches and free to move slightly in a number of directions. It requires to tilt on a longitudinal axis and on a cross axis, and a slight side-to-side swing will also be advisable. The purpose of these movements will make their arrangement easier, as will be seen in a moment. A common household candle is now required, and some sort of drip tin to carry it and catch the wax. This tin should be mounted on a tint sleeve which will slide on the wooden stick. Normally, the candle flame should be level with the lens hole in the finder, but as the candle shortens as it burns, the necessary downward tilt of the finder becomes apparent. And as the candle may not always be vertically above the bar, the side swing explains itself. The third motion permits the face of the finder to be turned over to face oblique or horizontal light from a window or lamp without upsetting the candle, a small wooden foot being provided somewhere to enable the gadget to stand up of itself. The fixing of the finder appears to be a problem, but in reality it is not. We all possess some old tackle which will provide a few screws, brass arms, or other fitments which can be arranged into a sort of universal jointing system. If it cannot be done, the most important thing is the turn-over movement last mentioned, and this alone can be done with one piece of wood and one screw. Without the other movements, the candle flame must be always noted for alignment with the open lens hole.

Now if we turn the finder so that its face is illuminated by some general illumination, we shall see the spot darker than its surroundings. But if we light the candle, the relation of the spot and the surroundings will depend on the strength of the general illumination and the distance of the candle from the finder. So it is possible to scale the bar in such a way that when the two illuminations produce a balanced effect on the screen of the finder, the position of the candle will indicate an exposure necessary for a photograph on some known plate at some definite lens stop. Without going into arithmetic, the following should be found reliable for a first trial:

Measure the distance from the lens hole in the finder to the middle of the reflector, and thence to the spot. Mark this down. Mark the bar immediately under the lens hole and measure backward the distance already recorded. From that mark measure off periods of two-and-one-half along the bar. Number these as follows: The mark under the finder, 0, next, 1, 4, 9, 16, 25, 36, 49, 64. Now try the thing out. Take an interior illuminated by a poor, but fairly even light. That is, avoid great contrasts in the subject for the trial. Put the meter in the centre of what is going to be the picture, turn the screen to face the illumination, light the candle, let it burn normally, then bring it along till the spot coalesces with its surroundings. Say the edge of the sliding grip under the candle is at the mark 16. Take this as indicating the necessity for an exposure of 16 minutes on an ultra fast plate at f16. Test it. Try another where the light is stronger. Say the mark indicated is 4, Give 4 minutes on an ultra fast plate at f16. If these negatives are right, all future ones should be right. If they are thin, alter the suggested stop to f8, keeping the plate speed and exposure the same. If the first trials were over-exposed, accept a smaller stop, say f22 as the standard. Once the thing is understood, any plate and any stop can of course be used, allowing the necessary calculations from the indicated figure.

(To be concluded)

£

She: "Before we were married you called me an angel."

He: "I know it."

"But now you don't call me anything."

"That shows my self-control."



E. O. Hoppe

"THOMAS HARDY"



T. Ortiz Echague

"CASTILIAN TYPE"

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I am We are sending you this date, 1926,
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The M. A. S. Competition—\$500 in Gold

will be awarded for the best photographic portrait exhibited at the Middle Atlantic States Photographers' Convention, March 29 to 31, 1926, to be held at the Hotel Washington, Washington, D. C.

Competition open to the world.

Entrants to this competition agree and subscribe to the following rules governing same:

First—No exhibitor will be allowed to make more than three entries.

Second—Each entry shall consist of one photographic portrait.

Third—Portraits not to exceed twenty inches in length.

Fourth—All portraits must be framed and without glass.

Fifth—All exhibits must arrive in Washington not later than March 10, 1926.

Sixth—The exhibitor's name must not appear on portrait or frame.

Seventh—An entrance fee of \$2.00 will be charged for each entry, to cover handling charges.

Eighth—The winning portrait shall become the property of the Photographers' Association of the Middle Atlantic States, who will present it to the Smithsonian Institution for permanent exhibition.

Ninth—The jury of selection shall consist of one portrait painter and two photographers.

Tenth—The judges shall have the authority to reject any exhibit.

INSTRUCTIONS FOR SHIPPING

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Any exhibit failing to comply with the above rules may be barred from the competition.

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All exhibits must be plainly marked and addressed to

DAVID B. EDMONSTON,

President, P. A. of M. A. S.,

Hotel Washington,

Washington, D. C.

Pro and Con

C. H. CLAUDY

A stranger in a strange city who goes to a reputable tailor for a suit of clothes expects to make a deposit on the suit before the cloth is cut. For that deposit he receives certain assurances, not the less binding that they are tacitly understood, and not stated. He is assured, first, that the tailor will use his best care and skill in making the clothes satisfactorily. Second, he is assured of a fit, and enough fittings to secure the fit. Third, he is promised style and value equal to the total value of the clothes.

He understands that if the clothes are not right, the tailor will make them right. By "right" he understands fit, finish, fittings, style, comfort, good looks.

But he does not expect, and no reputable tailor would give, a new suit of another pattern, if, after seeing the clothes he had chosen, the customer decided he liked a check better than stripes, or homespun better than serge. Nor would he expect his deposit back if he refused to take and pay for the clothes.

A patient expects to pay a doctor for his advice and his time, whether or not the doctor is successful in what he undertakes. The doctor who tells a patient, "there is a 'one in fifty' chance of saving your life by an operation" does not take a 'one in fifty' chance of being paid. He expects to be paid even if he is not successful in the operation. He does his best . . . and he must be paid, even if circumstances make the operation a failure. Only for ignorance or errors can his bill be avoided.

"Eyes examined free" is no longer the mark of the successful optometrist. The majority of the better class of optometrists make a charge for an eye-examination, as well as a charge for the glasses, and a deposit is required from strangers before a prescription will be made up in spectacles. And while for the examination fee and the deposit the optometrist guarantees his best work and a fit of glasses, he does not pretend to guarantee that the patient will enjoy wearing

glasses, or that he will remake spectacles into nose glasses or vice versa, to suit a whim.

There are hundreds of other examples. but these will suffice. Most photographers charge a deposit before a sitting, to cover the cost of the plates, time, overhead and proof paper, which they must invest before a sitter may choose which pose she will have finished. For a great many years photographers have contended, and those interested in them have said and written, that, the deposit once made, it is the photographer's business to make a "fit" of the resulting picture; that the customer is always right and that it is better to lose money on many resittings than to have a dissatisfied customer.

But there is a new idea abroad and slowly gaining ground, to the effect that, no matter how right a customer is, and how valuable it is to the photographer to have her satisfied, there is, nevertheless, a limit beyond which it is not wisdom to go. In other words, a satisfied customer has a dollars-and-cents value. If she costs more than that amount, she is too expensive for the studio to afford!

Just what that dollars-and-cents value is can be calculated. It's a lot of trouble, and few photographers will take the trouble to do it . . . it involves calculations over a period of years as to how many customers were repeaters, how many new ones, how many of the new ones became repeaters, how many of them were brought by old customers, how many pictures were sold to both classes and what the profit was, and so on.

But it is not necessary, always, to know the real cash value of a pleased customer (of course the value varies with the individual, but is constant for the average). There is another way of getting at it. How much can I afford to spend to get a pleased customer for this particular kind of work?

Suppose you advertise six special pictures for ten dollars; regular twenty-dollar stuff. It is around Easter, perhaps, or a dull time and you want to liven things up. Let us suppose you interest a lot of college boys and girls in these pictures. You ask for five dollars down, on a ten-dollar order and you make, let us say, six negatives. You won't make so much money, will you? But you may introduce your work to a lot of people from whom you will make money. How many resittings can you give and come out alive?

Suppose on this drive you make one hundred sittings. You take in one thousand dollars. Let us suppose that your total net profit is \$100 on the jobs. Let us suppose that your original sitting and negative making, proof making, bookkeeping, etc., cost

half . . . it costs more, but for argument's sake, call it half, or \$450. It then requires four and a half new sitters in this order to pay for one resitting!

There is no argument here at all you not only are right, in such a case, to charge for a resitting, but you are a foolish money loser if you do not. Six pictures at a bargain price should carry with it the proviso that a resitting means an additional charge.

Tell your customer beforehand, and if he or she is doubtful, talk a little bit to her about the tailor, the eye-glass man and the doctor. Most people are reasonable, when they understand!

Adding to the Income through Side-Lines

MRS. H. H. DENISON

I—AMATEUR FINISHING

Perhaps the side-line first considered by photographers is amateur finishing. This is a side-line that fits into any photo studio without especially detracting from the regular business, and is proving itself a most profitable asset.

Whether amateur photography is a thing that has come to stay need not concern us. The significant fact is that it is here, and it is the privilege of every photographer, above all others, to make the most of it.

One of the big problems the photographer often finds is the "cut-throat" prices charged by many finishers. Competition is keen in the amateur finishing game. It is a profession that is often assumed by very incompetent workmen who have the idea that you need not know much about it to "get by."

These fellows are usually the ones who cut prices to such a limit that it seems as if any amateur would get suspicious as to the quality of work they would produce. Yet they contend that they are able to "get by" on these low prices with a profit. Probably they do, but the amateur is the loser. If they charge an unreasonably low price, and still make a profit, as they claim, it simply means they have put little value into the work the customer gets.

Meeting this competition is the big problem of the conscientious photographer who does not care to degrade the quality of his work. But it can be met.

One studio of the Middle West, surrounded by big finishers, little finishers, and all the other brands, has been able to build up a paying business in this line by strict adherence to standard prices and the production of the best work possible. Where some men are getting by with the use of but one grade of paper, this finisher uses four grades, suiting the grade to the negative. This takes but little extra time, as any finisher should be able to tell at a glance just what paper should be used. The prints show it in quality. Then the utmost care is taken in every detail of the work, from the developing to the delivery. The price ceases to be a question when the work is compared with that of those who simply "get by." Quality can be made to speak as loudly as price.

Promptness in service is also an important item. Make your hour of delivery at such a time as will give you time enough to always have your work ready.

Nearly every photographer has to meet the competition of finishing departments in drug stores. Most druggists, especially in small towns, are not so keen about this department in their stores but what they are glad to turn it over to a photographer if he gives them a reasonable discount on the work. Restaurants have also proved suitable places in many cases in which to establish agencies. Usually any of these finishing agencies are glad also to handle a small line of films and supplies, thus adding another little profit.

Enlargements from amateur negatives can also be made a source of income. This will be treated more at length in a later article, but a word as to choosing negatives for enlargements fits here.

Often the suggestion to the customer that a certain negative would make a pleasing enlargement will mean an order from the negative. This is simplified by having at hand for the printer envelopes printed with the suggestion that the enclosed negative would make a good enlargement. The negative in question is simply enclosed in the envelope and delivered with the rest of the finish. But always be sure that the negative of which such a suggestion is made is unquestionably a good one, or you may be laying up for yourself wrath to come.

Just a few words in detail here. See that your agencies are supplied with advertising matter, window displays, etc., such as you yourself would use in your own shop. See to it that these are changed often enough to be of interest. Keep in close touch with the dealer so that you may help him solve any problems he may have with customers concerning the work. These are small things, but they count in holding customers and are worth-while.

The selling of amateur supplies is a sideline that fits naturally with amateur finishing. So often we hear, as a customer hands in a roll for finishing, "I'll take a fresh roll of the same kind." A fairly complete line of films, cameras, and other supplies can be carried in a very small space and takes but little of the photographer's time to care for.

Then in the meantime, while hustling these side-lines, boom your photographic business. Keep these others all as strictly side-lines. Instead of letting them detract from the main business, let them add to it. No matter how clever is the work of the amateurs, even in their own eyes, your professional work should be so much better that they, of all people, will appreciate it. The "Boss" declares that the amateurs are his very best photographic customers, and that is as it should be. If an amateur comes into your studio time after time and sees nothing in the photos about your shop that interests him enough to lead him to become a photographic customer, there is something

Let us put "first things first." Let us see that the side-lines not only add their remunerative "bit" but also contribute to a heavier photographic business as well.

The Scientific Tradition EDWARD CONNER

In its early days, photography attracted the attention of the leading chemists and other men of science. The discovery was so novel, so entirely fresh, and promised so much, that scientific men were drawn instinctively towards it, making numerous experiments, and accumulating a mass of scientific data of great value. Much of this has since been utilized, though a still larger amount remains as yet untouched. Today photography has become more scientific than ever. Hunt, in his "Researches on Light," Becqueral in "La Lumiere," Draper in his "Scientific Memoirs," and Herschel, Fox Talbot, Bunsen and Roscoe, Moser, Claudet, and many others, in papers read before learned societies, started numerous inquiries into photographic problems, most of which may be said to remain as they left them, waiting for men of equal attainments to investigate and solve. The consequence of all this activity was that photography became largely scientific. It was regarded from the academic standpoint as being closely associated with men of science.

Photographers and Scientific Photography

As photography assumed commercial importance this spirit still clung to it. Several leading portraitists were professors, and every photographer was supposed to be as much a man of science as a man of business. So marked was the claim of scientific men upon photography that they resented its progress as a business, preferring to regard it rather as a matter for the universities and colleges than as a means of trade and money-making. This connection has never been entirely broken, and even to-day the impression is general that the man who follows photography as an occupation, should also be a master of the scientific knowledge upon which his work is based. graphic societies and literature uphold this tradition, their attention being mainly given to matters which demand more than a superficial knowledge of chemistry, optics and physics. A knowledge, indeed, quite out of proportion to the needs of any business man, and more in keeping with the requirements of teachers and students.

Science and Business Men

At one time it was quite possible for the professional photographer to keep himself well informed on almost every branch of photography, but at present this is not within the power of any man who is compelled to devote the major part of his time to matters of business. Photography has so vastly increased its sphere, has opened up so many new fields, with a corresponding enlargement of its scientific outlook, that its study can only be followed by the scientific specialist, or the man who can give his whole time to abstract and purely academic pursuits. Scientific photography is now beyond the reach of the commercial man, and though what we call the scientific tradition survives, very few are able to live up to this high-thinking ideal.

Scientific Knowledge Not a Necessity

In following professional photography, it is not necessary for the successful conduct

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of business to possess anything beyond an elementary knowledge of the theory and principles of photographic processes. The essential part of the scientific work is now done in the laboratories of manufacturers of materials, who place in the hands of the photographer an article ready for use. They relieve him of considerable work which at one time he was compelled to do himself, requiring scientific knowledge for its execution. Obviously this action on the part of manufacturers is an advantage to the photographer, since it must economize his time and his resources, enabling him to devote his sole attention to the practical and technical matters connected with his occupation. The progress of photography is fast bringing about a separation between its scientific and commercial sides. former is becoming complex, exact; the latter more varied and wider in its scope.

Science and Bread-and-Butter

This separation between the scientific and the practical is a distinct advance, because it allows each to pursue its course untrammelled by the other. In the first place, every scientific investigation must be conducted simply on its merits without reference to any considerations of utility, its aim being simply to establish the facts. On its part, practical photography must always remain a bread-and-butter matter, and it is only hindered by the intrusion of theoretical influences. It is, therefore, best serving the interests of both to make the separation complete, confining scientific work to the laboratory, and making professional photography strictly utilitarian.

Applied Science and Trade

It is often contended that science is useless unless it is followed with some practical aim in view; but such a contention takes but a superficial view of the position. To establish first principles, it is essential to deal with the bare facts and their co-relations. That done, the application to trade must follow through applied science, either by inventions or the discovery of new methods and processes. Here it is that the object must be to achieve utility, to provide something that will be useful to photographers, that they can profitably employ in their businesses, and that will lead to the encouragement of trade. It is therefore expedient, on the part of those engaged in commercial photography, to break away from the scientific tradition, to leave theory and experiment severely alone, and to devote their time and energies to mere "bread-and-butter" concerns.

Retouching Photographs for Copying

Many photographers experience a difficulty when they wish to retouch a photographic print and then copy it; the difficulty consisting in matching the photographic tones in such a manner that the handwork shall retain its visual relation to the photograph in the reproduced print.

Frequent cases occur in both professional and amateur practice in which an incongruous or objectionable feature has to be removed, or some part of the subject modified, or even some detail added. With a moderate degree of skill in drawing, the work may be frequently carried out without difficulty so as to preserve the photographic

character, and, to the eye, the tones of the print may be so accurately matched that the added or modified work appears to be part of the original photograph.

The difficulty experienced in the work is retaining this effect in copying. The photographic plate may reproduce the handwork and the photograph so differently that the additions or modifications may assert themselves painfully by not harmonizing with the tones of the photograph. The handwork is generally too dark in the reproduction, especially if the original print were a mattsurfaced bromide.

The method usually advocated for sur-

mounting this difficulty is executing the handwork in process white and process black, water colors specially prepared for work of this character and for drawing for photographic reproduction. Most photographers and draughtsmen use Chinese white, either alone, or in conjunction with the ordinary water-color blacks, when they wish to mix a grey.

The objection to the use of Chinese white is the fact that it absorbs the ultra-violet rays instead of reflecting them like white paper. To the eye it may match a white paper perfectly, but it will be reproduced as a dull grey. Consequently, all greys which are composed of Chinese white mixed with black, especially light grey tones, will be reproduced much darker than they appear.

A difficulty arises with the substitution of process white, especially in the hands of those who are not accustomed to its use, from the fact that it is very transparent. It has neither the opacity nor the body of Chinese white, and greys resulting from the mixture of process white and black, especially light greys, suffer from the same defect.

Chinese white is opaque, and all greys produced by mixing it with ivory black or lamp black are equally opaque. An opaque color is necessary for working on a photograph. It effectually obliterates all trace of the photographic image underlying it; a transparent color does not. In addition, it is difficult, and, in many cases, impossible, to work satisfactorily on a photographic print when using transparent water-color. The difficulty of applying color evenly, or working a second time over a tint once applied, renders transparent colors impossible. Both of these difficulties disappear in substituting opaque or body color.

An opaque color, whether white alone or a mixture of white and black to form a grey, is applied thickly, as in oil painting. Provided that sufficient color is applied to obliterate all trace of the photographic image, it is not important, within moderate limits,

(Continued on page 85)

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how much extra is laid on; the tone remains the same. Unevenness of application, so difficult to avoid when working on a gelatin print, is of relatively little importance. The color is mixed to the exact tone required: if it is too dark when first prepared, it is made lighter in tone by adding more white, not by the addition of water, as in ordinary water-color work. When a tint is perfectly dry additional working is not difficult; details may be added or modified in either lighter or darker tones. Any part that is unsatisfactory can be removed by means of a wet sponge for large masses, or for small details, a water-color brush.

Chinese white and the usual water-color blacks, ivory black and lamp black, present such distinct advantages in working, when compared with the colors specially prepared for drawing for reproduction, that everyone would prefer to use them for work of this character whenever possible.

The objection to the use of Chinese white is, as stated previously, the difference between its visual effect and the manner in which it is reproduced by photography. Work which may appear very satisfactory will frequently be far from satisfactory when it is photographed. If, however, the photographer will copy the work himself, all objection to the use of Chinese white and any ordinary water-color will entirely disappear. The retouched print may be photographed so as to preserve the exact effect of the retouched print. The handwork will retain its visual relation to the photograph.

The method to be adopted is simple, and it will be instantly appreciated by all those who have had experience in the use of colorsensitive plates and can realize the character

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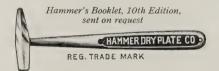
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and value of their color-sensitive properties. An orthochromatic plate and a vellow screen should be used for making the copy. A panchromatic plate may be substituted, if preferred, but it offers no advantage over an orthochromatic. A pale screen is not sufficiently effective; one that requires a multiple of the exposure by four or five will answer

By adopting this method of copying, any details may be modified or added on a photographic print by means of ordinary water colors and reproduced without difficulty. The moist form, in tubes, should be used, as the color has to be a thick opaque mixture, quite different from the usual method of applying water colors. In most cases Chinese white, either alone or mixed with black, will be all that is required. But, other colors may be used when desirable. essential point is to use any color or combination of colors that may be necessary for rendering the added work identical in color and tone with the photograph, with Chinese white added as a basis for giving body and opacity. And by means of a color-sensitive plate and screen the exact result seen by the eye can be reproduced in the new negative.

When alterations have to be made and the photographer possesses the negative, a print specially suitable for reproduction can be made. An enlargement on glossy or semiglossy bromide is best. As the handwork on this enlargement is on a larger scale than the new negative that is required, it gains in fineness and delicacy in reproduction. In working in the manner suggested a copy can be made that will reproduce very closely the gradation and quality of the original, and the modifications will not assert themselves as added work.

There is, of course, one important proviso: sufficient skill must be employed in executing the handwork that the character and quality correspond with the photograph. —HENRY W. BENNETT, F. R. P. S., in The British Journal of Photography.

Little Girl (in smoking car): "Mother, will they put us out if we don't smoke?"

Our Legal Department

Important If You Use Notes in Any Way

In looking over the recent court decisions during the week, I ran across a case which ought to interest business people who use notes, either as makers, endorsers or payees. The case relates to that oft discussed and disputed question, how to hold or not to lose an endorser when you have him on a note. As everybody who has had experience knows, it is an easy thing to lose an endorser if you fail to do the proper thing when the note matures and isn't paid by the maker. Banks are supposed to keep pretty close to the legal line, but the case I am about to discuss shows how easy it is for even them to slip.

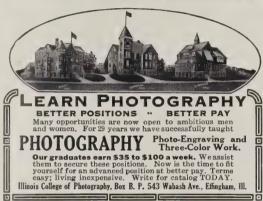
A business man named Garland wanted to borrow some money from the Franklin Savings and Trust Company To do this he got the endorsement of another business man named Clark. On Clark's endorsement the bank lent the money.

On the day the note was due Garland had no actual money in bank, but he deposited two checks aggregating \$12,500 with the Franklin Savings and Trust Company. These didn't go through in time and the bank protested the note for non-payment. The endorser, Clark, was of course notified in the regular way.

A very little later the \$12,500 worth of checks were paid, and the money from them came back to the Franklin Savings and Trust Company to the credit of Garland. Just a day or two before, remember, Garland's note had been protested. The bank slipped badly. Instead of holding on to the \$12,500 and applying it to the payment of the note, it permitted Garland to check it all out. As a matter of fact, to be absolutely accurate, the Franklin allowed Garland to draw against the checks even before it knew they were paid.

Meanwhile Clark, the endorser, had given







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the bank notice, several days before the due date, to collect the note from Garland at maturity. I don't think this made any real difference, except one of aggravation, because it would have been the bank's duty without notice to get Garland to pay the note if it could. However, in spite of the notice, the bank demanded payment of the note from Clark the endorser. He refused on the ground that at or about the time the note came due, the bank had enough of Garland's money to cover the note and it had no business to let Garland check it outenough should have been held to cover the note. Not having done its duty in that respect, Clark argued, the bank had lost its chance to go after the endorser. The bank's only argument was that on the day and at the hour when the note came due it had no funds belonging to Garland in its hands. It was a very pretty little controversy.

The lower court threw the bank out and so did the Appeal Court. The following is from the decision, and it ought to be very useful:—

At a very early period it was announced that when a creditor has in his possession the property of a principal debtor, out of which his debt may be paid, and does not apply it to the payment of the debt, but gives it up, a surety is discharged; or if the property be not actually in his hands, or he did not really assent to its passing from him, yet, if by the use of reasonable diligence the property may be obtained and applied to the debt, his duty is to obtain and so use it.

This equitable principle has been applied to banks holding the notes of depositors. Where a bank is the holder of a note payable at the banking house, and has on its maturity a cash deposit of the maker exceeding the sum due, the bank is bound to apply this credit of the maker in discharge of the note, unless it has been specifically appropriated by the maker to a particular purpose. The duty to apply

such credits on notes applies only to banks that are holders, at which bank the note is payable.

The maker, at the beginning of bank business on the day of maturity, did not have on deposit money to meet the note, but he did on that day deposit two checks aggregating \$12,500. They were credited to his account. Though the checks were for collection they were nevertheless property of the maker in the hands of the bank, and by due diligence could have been, and in fact were, reduced to possession. They were paid while the note, though protested, still remained the property of the holder bank. It is not our purpose to enforce any undue hardship on banks, nor to embarrass the free negotiation, collection and liability arising through the use of negotiable instruments. But banks should be held at least to the measure of an individual's responsibility and be reasonably diligent in the collection of its paper at maturity. The reasonable requirements of ordinary business relations dictate such course.

We therefore reaffirm the rule that where a holder bank has deposits immediately reducible to cash in its hands on maturity, it must apply the cash subsequently received to the liquidation of the note; but the duty extends only to cash received in due course of business. The bank is not bound to hold the note to await possible payment. It may still protest and proceed for non-payment at maturity; but if the money is subsequently received from checks in its hands for collection at maturity, the money must be applied to the note.

When a man endorses a note for somebody, always remember that his liability is not absolutely fixed and absolute. He will be released if you leave undone those things which you are bound to do, or if you do those things which you should not do.

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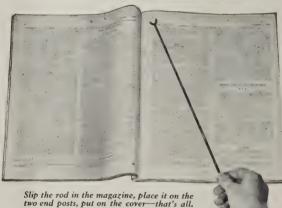
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Editorial Note

Wednesday, January 27, 1926

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Editorial Notes

In the air service technical school at Chanute Flying Field, Illinois, they are turning out a number of aerial photographers from the enlisted personnel. Diplomas are awarded to graduates.

The possibilities of aerial photography were recognized as early as in 1858, when a French photographer obtained an air picture of Paris from a balloon. It became the "eye" of the army during the great war and was used to map enemy positions, emplacement of guns and for service other than scouting. Since the war, and due to the development of aerial navigation and the training of aviators, the camera equipped plane has been used for exploring and mapping large areas inaccessible, except under

considerable difficulty, by surface travel. Recent work by flying camera men has included prospecting for mineral beds, surveying for public utility projects, landscape gardening and making reports for crop estimates.

Territories tedious of exploration, impenetrable mountain fastnesses, and great elevations present few or no obstacles to the air photographer. The crafty lumber cruiser has abandoned Shank's mare for the airplane.

*

According to the Commercial Appeal, Memphis, Tenn., the "watch the birdie" division of photo-crafters of that city gathered themselves together and called on Commissioner Shannon of city accounts, finance and revenues to protest against an increase in their taxes under the new state law.

Their spokesman made the point that if a craftsman paid a vocation tax to the municipality he was entitled to protection.

Photographers could reasonably look to the city authorities to head off scalping camera men from outside who hop into town for jobs not requiring a studio, and hop out again free of taxes.

The Commissioner seems to get the idea and on his promise that he would see to it that the police grab irregulars in the future, the assembled knights of the camera drew such satisfaction as they could from the situation, and went back to work.

45

A remarkable camera, invented at the U. S. Bureau of Standards in Washington, D. C. photographs the bore of rifles and larger ordnance for the detection of defects.

A strip of film is used, and through periscopic lighting and prism arrangement, the interior of the gun is photographed for analysis.

32

We acknowledge our indebtedness to the *Minneapolis Star* for the following from its editorial page in an issue of recent date:

CAMERAS DON'T LIE

A little word of greeting, folks, for the photographer who makes your picture as only a mother sees you.

There he is holding a convention at the Nicollet hotel and wondering why it is that the human race always wants to look like "what it ain't" when the photographs are taken.

Shall we blame him for humoring us, for posing us with our best foot foremost and the best angle of our profile carefully presented to the camera?

Surely not. Many a wavering self-respect has been bolstered up by the clever photographer.

Take a man, for instance, whose wife has just told him what he looks like to her. Who needs a photographer worse than he—a photographer who can make the wart on his nose look like a high-light?

And the woman who has overheard a bit of conversation between the laundress and the dressmaker touching upon the general subject of her lack of pulchritude—where shall she go for solace if not to the photographer?

It is a real service that the photographer renders to humanity.

Many a man has run for senator after having the photographer give the lie direct to his mirror. Many another has taken one look at the photographer's conception of his appearance and gone out and put over a dozen big deals before he caught a glimpse of himself in the show window of a cigar stand and went home looking as though he had been caught with the goods.

And then think of the assistance this same photographer lends to romance. How many marriages would go through if the beautiful dream of what the beloved looks like were not bolstered up now and then by a glimpse of a photograph that does him a little more than "justice?"

There is much to be said for the photographer as the saviour of the race.

H

The Commercial Side—IV

I will conclude equipment with a mention of two awkward but sometimes essential tripod items. One is a kind of counterpoise, and I can best describe it by telling how I first came across it. A commercial acquaintance was noted for his mathematical methods, one of which was the reservation of a room for apparatus only. On shelves, numbered and fitted with dust covers, he kept his tackle, a separate labeled place for each item. This enabled him to assemble any outfit at a moment's notice and he could quickly refer to any piece of apparatus to see if it was all right. One thing only was without a label. It was a huge chunk of lead, to which was attached a chain and a hook. He told me it was invaluable for steadying a tripod when giving time exposures in a heavy wind or a gale. I managed to fix up something similar and tried it. It was a nasty thing to carry, but by its aid I secured good negatives, while without it I would have had "shake" at least. The idea, by the way, seems to be neutralization of vibration, rather than preventing the camera from being lifted by the wind, though the two ends are served.

The other item is the ladder tripod. I believe such things have been marketed for

naturalist and topographical photographers, but I cannot trace any modern announcement of one. This, too, is necessarily a clumsy and unportable item, but its value at times is extraordinary. If any fairly simple and strong arrangement can be fixed up for occasional use, it should prove well worth the trouble. (Mr. Hall has overlooked the Century tripod which is well-known here in America.—Ed. B. of P.)

When exposures have been obtained, we still have the need for a whole case of negative finishing tackle. But with the possible exception of a draughtsman's ruling pen, a drawing "curve," and a steel rule, all the materials and instruments will be familiar to retouchers. But commercial negatives call for all manner of faking, and I will conclude this part with a recent example. A motor car, with windscreen up, was photographed for a half-tone. The operator, having no assistant available, was not able to smooth the windscreen by waving a light cloth behind it, and consequently some dark doorway appeared through it. When on the desk, the car was first blocked out mechanically (with rule and pen, not freehand) and then the windscreen was matt varnished over the glass side. A trial print showed just one dark patch in the screen, and this was removed by tinting the image with red dye. The knife was called for next to reduce a flaring reflection, and judicious use of the glass brush put in some realistic shadows and a suggestion of a base. (Putting in a base line or two has the virtue of saving the article from the appearance of floating in the air.)

The making of commercial prints cannot be passed over. It is just first-class printing of the highest order. Granted that the delicate and wonderful results demanded by some portrait artist are not wanted, still, the same degree of skill is essential and the same man is the likely one, provided only he knows the different purpose of the other type of work. The commercial print may seem straightforward in comparison with the art portrait, but while the latter is, or should be,

from a standardized negative, the former may be from one of a thousand types of negative, and in spite of all the wizardry of a good negative maker, the printer is bound to find himself up against it every now and then. As the point is one not always easily grasped, let us look at it technically for a moment. The portrait negative, being under complete control in lighting and exposure, should have limits of gradation. Given suitable printing paper. any desired type of print should be possible, almost automatically with a little practice. But no such limits exist in the conditions governing most commercial studies. range of lights and darks may be enormous, possibly more than the plate can cope with. And as there is no printing paper with the range of a plate, it is seen at once that full and truthful representation of a difficult subject may be impossible. Yet this is just what is required nine times out of ten, as against the artistic interpretation which rules in portraiture and can be used to cover technical failings sometimes. Therefore, a good printer is essential for commercial printing.

I won't say much about the business side. but it is of course useless studying the practical side if nobody is ever the wiser. Commercial work depends a lot on reputation, and if a name can be established, though slowly, it will some day bear fruit. Big and ambitious photographers should find value in advertising, not merely to the public, but to a number of trades, and the trade and technical papers are, I think, the best medium for this. Another method, which may, for all I know, be original, is to give agencies to gentlemen who travel the trades. Just as business people pass orders for merchandise through this source, so they will give orders for commercial photography, if they happen to require it. And the traveler finds orders which otherwise would never appear.

32

"As a man thinketh, so he is," chanted the minister.

"I don't know about that," replied the machinist, "many a man thinks he is the berries when he is really nothing but a nut."

Middle Atlantic States Convention, March 29, 30, 31

David B. Edmonston, President of the P. A. of M. A. S., writes us that he has been authorized to make the present statement public, relative to the expectant Cherry Blossom Convention of the Photographers' Association of the Middle Atlantic States.

He says: "We have received generous support in our request for talent and assistance of all kinds to make the convention an undoubted success. The prospects were never more auspicious for a successful gathering of the Photographers' Association of the Middle Atlantic States.

Washington is at its best about the end of March. The miles of Speedway drives are bordered with the now famous Japanese cherry trees, and according to past performances, they should be in full bloom during the convention. While the manufacturers and dealers will not exhibit at this meeting, they have promised to attend in full force, and will have more time to enjoy themselves and to entertain their friends. This arrangement just suits the Manufacturers and also suits the M. A. S. We want them to be present, and they are coming, just as strong as ever.

Going back to the matter of talent, let us say that we have not completed the program, but everyone who has been invited to participate, so far, has accepted, not because they care to talk or demonstrate, but to manifest their loyalty to the association, and their good will toward their fellow craftsmen. (If anyone wishes to take me to task on that term, I will, for their benefit, say fellow artists, if it suits them any better.) Among those who have accepted our invitation to help on the program to date, are Emme Gerhard, Miss Whitaker (wonderful talker at last year's meeting), Pirie Mac-Donald, Dudley Hoyt and Cliff Ruffner. More big ones are up our sleeve, and will surely help when we find out just what we wish them to do.

This year our entertaining will be more or less original. Jim Scott, of Baltimore, and

George Kossuth (funny George) will direct the fun. No professional entertainers. Everybody now applaud.

Now as to the pictures, I feel that I can safely promise THE BEST LOT OF PICTURES EXHIBITED AT ANY CONVENTION for many years.

The Complimentary Class will be large. The Rating Class will help each man exhibiting in it and the GOLD PRIZE of \$500 is sure to bring a formidable list of exhibitors with their choicest prints. (I confidently look for more than two hundred entries in this class alone. The photographic press is loyally boosting; the M. A. S. officers are helping to a man (even Miss Bickle), and your president is receiving invaluable aid and counsel from Will Towles, George Harris, Harry Fell, and a number of experienced convention experts. I may be overly optimistic, but I am actually expecting an unusually large attendance on March 29, 30 and 31.

Later I will write again, giving more detail as to the program. But make up your mind right now, that this is one convention you are going to attend, come what may.

Sincerely yours,
DAVID B. EDMONSTON,
Washington, D. C.

*

Letter from Vice-President Phillips

Open letter from the Vice-President to the members and all progressive photographers:

The coming convention of the Middle Atlantic States Association, to be held in the Nation's Capital, should appeal to you strongly, and I cannot see how you can afford to miss it.

The dates—March 29-30-31st—will see Washington in her gorgeous gowning of cherry blossoms. Always interesting and beautiful, it will be at its best during our convention.

The place for holding the meetings and

display was chosen with care, and I'm sure you will agree that Hotel Washington is satisfactory from every standpoint.

Your board has planned earnestly and is working hard to the end that the little fellow, as well as the photographer who has reached well up toward the top round of the ladder, will find enough inspiration and practical help to make the trip to Washington well worth while, but, of course, you will get a lot more out of it if you send three (3) prints for the Complimentary Exhibit or three prints for the Rating Class. These should reach Washington not later than March 26th, and be addressed to me, care of Hotel Washington, Washington, D. C.

If you are going to try for the \$500 Gold Prize, send your entrance fee (\$2.00) and your exhibit before March 10 to

David B. Edmonston, *President*, Hotel Washington, Washington, D. C.

Here's hoping I meet you again in Washington in March. The very best thing about any convention to me is the handclasp of my old friends.

Come to the "Cherry Blossom" Convention and see what surprises are in store for you.

Sincerely,
RALPH G. PHILLIPS,
Vice-President,

"PROGRESS MEANS SUCCESS"

Association News

Published under the authority of the Board of the Photographers' Association of America, under arrangement with the publishers of Abel's Photographic Weekly and the Bulletin of Photography

S. R. CAMPBELL, JR., Secretary, P. A. of A., 722 Bond Building, WASHINGTON, D. C.

The new year opens brightly for the P. A. of A.

Not only are our old members sending in their dues promptly, but we have two wonderful accessions in the shape of 100 per cent memberships from the Chicago Portrait Photographers' Association and the Chicago Commercial Photographers' Club.

And on top of that, Chicago gets the 1926 National Convention, and that means that this year will see the greatest gathering of photographers ever brought together in the history of the good old P. A. of A.

The date is to be the week of August 23 and the big Coliseum on South Wabash Ave. has been contracted for to hold the convention, the meetings, the big displays of pictures and the manufacturers' exhibits.

A committee of nine Chicagoans, three portrait men, three commercial men and three men representing the manufacturers and dealers, has been appointed and they have already got to work on the plans. The Chicago photographers are more than enthusiastic at the job they have undertaken, and we know there will be no falling down.

The Congress Hotel, on Michigan Boulevard, has been selected as the headquarters hotel. It is about a ten minutes walk away from the Coliseum.

Our photographic year was started by the meeting of our officers and their invited guests at the Congress Hotel on January 11 to 13th. Representatives of the Manufacturers' Convention Bureau were on hand and some of the presidents of the affiliated associations, including President Vinson, of Seattle, head of the Pacific International Association; Cady Hodge, president of the Missouri Valley Association, and J. H. Malone, president of the Wisconsin Association. H. S. Miller, late president of that association, was also at the meeting.

Treasurer Alva Townsend's report

showed a handsome balance on hand at the close of the year 1925. The report will be published shortly.

The secretary's report showed a steady increase in the membership.

It is a little too early to give any definite plans for the coming convention, but we can say at least this, that Vice-President Charles Aylett, who has the picture exhibition in his immediate charge, has promised a display from every part of this country and Europe, and the pictures themselves will be hung in a way which will insure their being properly lighted and seen, and lend dignity to the pictures and the whole convention.

Vice-President Snow reported that it had been decided not to give a degree for special excellence, but to grant a fellowship in the Association. He is at work on the details of the whole plan and these will shortly be made public.

President Brakebill, of course, was in the chair and both he and his fellow officers had rather a hard task in deciding the location of the convention, as both Louisville and Des Moines, through their representatives, made vigorous pleas for the 1926 meeting.

From now on we urge both our members and those not yet our members to read this page carefully, as details of the great Chicago convention and the plans the officers have made for the progress of our Association will be given from time to time.

Now—let's all pull together. If you have not sent in your dues, do so NOW, so that you can get your 1926 membership plate and enjoy the feeling of being a member in good standing.

January 22, 1926

Office of the Secretary

At the 1926 Annual Board Meeting of the P. A. of A. the following were present:

President, J. H. Brakebill; 1st Vice-Pres., John R. Snow; 2nd Vice-Pres., Charles Aylett; Treasurer, Alva C. Townsend; Chairman Commercial Section, Philip Filmer; Chairman N. P. E. Convention Bureau, James E. Reedy, and Mrs. S. R. Campbell.

The Press—J. C. Abel, Abel's Photographic Weekly; Frank V. Chambers, BULLETIN OF PHOTOGRAPHY.

Amalgamated Association Presidents—G. A. Malme, of Wisconsin; Henry S. Miller, Past President of the Wisconsin Society; C. R. Clark, President of the Commercial Photographic Association of Chicago; George D. Stafford, President, and John Laveccha, Past President of the Chicago Photographers' Association; L. Cady Hodge, President Missouri Valley; V. V. Vinson, President Pacific International Photographers' Association.

Past Presidents—A. H. Diehl, Charles F. Townsend, Gus A. Hostetler.

Eastman Kodak Company was represented by Harry M. Fell; Chilcote Company was represented by A. A. Chilcote; Photogenic Machine Company by G. H. Young; Medick-Barrows by Nelson L. Bulkley and Howard Shory; Hammer Dry Plate Company by Clint Shafer; Ansco Photoproducts, Inc. by Paul True and Dick Stafford; Defender Photo Supply Company by W. H. Salmon; Johnson Ventlite Company by J. J. Johnson; Halldorson Company by T. E. Halldorson; Felix Shanz as representative of the P. A. of A. Summer School.

Our guests were: Charles Pyke, of Peoria, Ill.; H. Hesse, of Louisville, Ky.; H. P. Dexheimer, of Indianapolis, Ind.; P. H. Kantro, of Portage, Wisconsin; Charles D. Kaufmann, Chicago.

The first matter to be brought before the attention of the Board was the request of affiliation from the Commercial Photographers' Association of Chicago, under the new provision in our Constitution.

Second: Request for affiliation by the Chicago Portrait Photographers' Association under the same provision. These were acted upon and accepted by the National. Charters will be issued to these Associations in a few days.

Third: Was the location of the 1926 Convention, Chicago being the victorious



Aage Remfeldt

"MRS. NINI ROLL ANKER"



E. O. Hoppe

"MISS CWYNETH HUMPHREYS"

one, having been chosen from a selection of six cities, three of which had representatives at the Board to present their offers. It was decided to hold the convention at the Coliseum the week of August 23 with the Congress Hotel as official headquarters.

Fourth: Next came the appointment of Secretary and it was decided that Mrs. S. R. Campbell fill this position.

The headquarters office of the Association will be moved to Chicago the early part of February and located at 133 N. Wabash

of the Association hope to accomplish during the coming year and they desire the coöperation of the photographers of the country in order to accomplish their aims.

The Chicago photographers are certainly a hospitable lot, judging from the entertainments tendered the board of officers and manufacturers at the meeting held in Chicago, January 11th to 13th. The Chicago Portrait Photographers' Association held a banquet and installation of officers on June



Photo by Kaufmann & Fabry Co., Chicago

BANQUET OF THE CHICAGO PORTRAIT PHOTOGRAPHERS' ASSOCIATION, HELD AT THE SHERMAN HOTEL, CHICAGO, JANUARY 11, 1926

Avenue, temporarily at least. The Board decided upon this move in order that the headquarters office might better be able to assist in the plans for the coming 44th Annual Convention, which it is hoped will surpass any others ever held by the Association.

Fifth: The application has already been made to the Western and Central Passenger Association for reduced rates to the Convention. Final decision on this will probably be received by the first of February.

There are many things which the officers

11th at the Hotel Sherman, with an attendance of 295. John Laveccha, the retiring president, introduced his successor, George D. Stafford, and immediately work was started for a 100% membership drive for the P. A. of A. Judging from the enthusiasm, success seems assured at the start.

On January 12th the Chicago Commercial Photographers' Club tendered the visiting board and manufacturers a banquet at the Congress Hotel, with an attendance of 98. Mr. Clarke, president of the Club, handed the P. A. of A. their application for charter

and a check for 100% membership. Quite a nice little idea was the method employed to introduce every one in attendance. The president called upon each person, who stood up and stated who he was, what he did and from whence he came.

The board had a hard nut to crack in settling the convention city, and, after careful analysis, Chicago was selected and the date of August 23rd. The place of meeting is the famous Coliseum. This is the largest hall we have ever had for the manufacturers'

requested to act as convention manager, but up to the present writing has not definitely accepted, as his own business needs his time. We hope to announce the convention manager at an early date.

Alva C. Townsend, the treasurer, read the following paper. Wisconsin was used as an example of what other states and districts should do.

ALVA C. TOWNSEND'S PAPER
The history of our organization dates
back so far that few of us know of the vicis-



Photo by Kaufmann & Fabry Co., Chicago COMMERCIAL PHOTOGRAPHERS' BANQUET, HELD IN THE WALNUT ROOM, CONGRESS HOTEL, CHICAGO, JANUARY 12, 1926

exhibit, giving a floor space of 52,000 square feet or a room 172 x 303. The meeting hall is 70 x 172 feet, with a seating capacity of 1200. The picture exhibit will probably be in the lower hall and contain over 12,000 feet of floor space.

Mrs. K. P. Campbell was appointed secretary, as she was deemed the one best suited for the needs of the association due to her knowledge of the work. It was also decided to move the secretary's office to Chicago so that the secretary could be in immediate touch with any matters that related to the convention. Mr. James Reedy was

situdes through which it came into existence. We read of the men who sponsored it and believe they were sincere in seeking the cooperation of kindred spirits in the same line of endeavor. This is a fundamental principle of life. The motive may even be selfish, but sooner or later it will find itself and develop into the medium through which greater things for the individual and humanity will evolve, as has been evidenced in such wonderful fashion in Rotary. Every industry has its National organization and must have, if progress is to be made. Photography is not an exception, and the years

of tribulation through which the Photographers' Association of America has passed, is but the natural progress in the development of a greater organization.

The question is, are we as photographers of the day and generation measuring up to our full responsibility and building as well for our successors as did our fathers? Photography is a profession with a noble calling. It has a unique place in the scientific, industrial and social life of the twentieth century. Our obligation reaches beyond that of the mercenary and commercial, and enters the moral realm. Especially is this true in portrait photography, and it is a sorry state of mind for him who plods along year in and year out and does not get some vision of a service rendered and a work well done.

The kodak snapshot picture has its place in modern life, but only to record a passing incident or a fleeting frolic, and it does it well. It is to the photographic mind what a cocktail is to the epicurean; it increases the desire for better photography. This is evidenced daily in the experience of every photographer who aspires to produce a superior quality in his work. If this is true, and I believe it is, then there is a service to perform which reaches over the paltry remuneration, and the accomplishment of it ennobles the profession. This is the idealism for which the National stands, and in so far as the individual attains perfection, just so far does the appreciative public reimburse him in dollars and cents. Therefore, the Photographers' Association of America seeks to direct its forces to an equitable understanding of these two essentials. If every photographer in every community could be made to understand that the National organization throughout the years has been contributing, through the efforts of its officers, to bring about a better business understanding and a higher standard of product, there would be no need of second appeal for membership. A great many do not realize that the organization stands for an all-year service. This service can be extended materially if every

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photographer could be made to realize the benefit that is derived from united effort.

I am very enthusiastic over the action that was taken at our Cleveland convention in changing the constitution and providing for a new relationship, which in my judgment has potential possibilities for the building of a closer alliance between the local associations and the National. If the fraternity could be made to see that cooperation with competitors means a larger volume of business, he would be anxious to affiliate with his local club or state association. The thing that gives this relationship strength is the fact that when accepted the local or state association becomes the unit round which the National may reach out with a program that is unlimited in its possibilities for the development of the individual member.

In stating a concrete case I would not underestimate the service that the National association has been able, through the past, to render the profession as a whole, for we know it has and is accomplishing sufficient to warrant its existence. There is a greater field of usefulness. Let us suppose the Wisconsin State Association accepts the new relationship and collects from all its members a membership fee sufficiently large to cover a \$7.00 annual due per member to the National, which is \$3.00 less than regular, and enough more to meet the needs of the state and local clubs. The result would be, first:—To place the National under direct obligation to return the equivalent in a positive service; second:—Membership in the National would originate in its own club, reaching up through the state organization.

If we could persuade or drive competitors into association with each other, the problems that vex us today would be reduced to a minimum. This plan will go a long way toward accomplishing it. With this (supposed) hundred per cent membership from the Wisconsin State Association, the National immediately has the nucleus about which it may proceed with a constructive program; first, with the local clubs by furnishing one or two programs a year, the send-

ing into a locality, where there is need of club organization, some one competent to bring about such an organization, and see that it is properly officered by local men: second, with uniform constructive programs along lines of business principles, cost of production. salesmanship, relation employer to employes, advertising, business ethics and demonstrations. Who can estimate the wholesome fellowship, the better understanding between competitors, the elevation of the personnel in the profession. the increased revenue to the individual because of a higher standard of work pro-This unique service would be directed to the local units and the individuals by the harmonious cooperation of its officers together with the National secretary. Combine this with the service now being given, i. c., the traveling loan exhibits, the certificate of membership, the brass plate and electros, the legal department, the summer school, a choice of a trade journal, the work accomplished by the legislative committee in securing postal regulations, the removal of the tax on plates and films, the conferring of a fellowship by the association for superiority in workmanship, and the maintaining of a secretary's office which is the clearing house for innumerable problems of the present membership; and you will realize that the National association is worthy the support and moral influence of everyone connected with it in any capacity.

Once a year there would be a gathering of all the units into one centrally located convention, with a strong program under the direction of the officers of the state association. This meeting should be without manufacturers and dealers, with an intensive two or three days' program in which the National association should co-operate by supplying one or two headliners of known reputation.

Wisconsin would in turn register 100% membership in the National and give to it the strength that naturally would come through a year of intensive organization. This is what the National organization seeks in offering this relationship.

ANSCO "CONTEST" PAPER

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AN ENTIRELY new paper of characteristics and latitude hitherto unobtainable in a portrait medium. Covers a wider negative range, yielding rich luminous blacks and brilliant open high-lights—clean-working for softness without flatness or smudge, and for brilliance without hardness. The tone is beautiful—neither too cold nor too warm. We know that this is a paper which will be welcomed by the profession, and wish to give it as good a name as we can get—hence the contest.

The first surface to be released has an attractive pebble texture without direction—a very fine stock which is distinctive without being freakish. Available in white and in buff (double weight).

Samples on request. Try it, use it, and give us your suggestion for a name.

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(Continued from page 110)

It looks as though the Chicago associations would be the first to avail themselves of it. We hope others will accept the challenge, for there is so much to gain in restricting the National membership to those who have membership in the local unit and thus build, as Harry Fell says, "from the little fellow up."

This is what the National proposes. Officers of amalgamated, state and local

clubs will you give this your earnest consideration and endeavor to influence your affiliated associations in accepting this new connection? By so doing you will strengthen your National organization by helping yourselves.

With an increasing membership in the Photographers' Association of America there will open avenues of usefulness that will keep a corps of employees busy in the secretary's office.

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II—COMMERCIAL WORK

Time was when local views and post'cards comprised most of the commercial work. The field has broadened until today these are but a small part of the great possibilities along this line.

Though the day of post cards is, in the minds of some folks, past its height, nevertheless, post cards made for themselves a place that seems to be filled by nothing else. Many kinds still sell, especially the photographic views.

Drug stores, summer resorts, and often the hotels and restaurants, find call for these. Do not wait for some traveling photographer to come through and get the orders and the checks. Get busy and photograph the prominent buildings and industries of your town. Add to these scenic views that are attractive, and get the orders from your town yourself.

Can you, by dint of a little extra hustling, meet the post card needs of the dealers in the small towns around you where there is no local photographer? The only extra time needed is that for getting the orders and taking the views. The making of them can be done between other work at the studio.

As for the other commercial work, the kind of a locality governs, in a great measure, the kind of work. Farming communities present one set of possibilities, factory towns another, convention cities another,

all different. Look over your possibilities, first as to local sales and then as to more extensive ones.

In farming communities, farm views from 5 x 7's to panorams can be sold. But this is only the beginning. Have you a county agricultural agent? If so, get in touch with him. Usually, he gets many calls for pictures of this sort, farm scenes, stock pictures, etc. Often outside men, specialists along their line, are called in to do the work, but if it can be done locally, the expense is less. The work, however, must be the best to meet this competition, but it is very remunerative.

For instance, one photographer took pictures of a certain kind of silos for the firm that put out the silo. Over two hundred dollars was realized from the immediate order, beside numerous repeats. A good display of samples convinced the agent that he did not need to send for a special photographer.

Another big order secured under the same conditions was for an auto and tractor company. These showed their autos, trucks and tractors at various kinds of work in the territory adjacent to that photographers' town.

Pictures of fine stock are another source of income from a farming community. This, to the photographer, is almost a study by itself. Here it is often advisable to have a special camera for the work. A reflecting camera fitted with a long-focus lens is best. With this carried in the hand one can often get pictures of stock where it would be impossible if time had to be taken to set up a tripod. Either they "hie away to pastures green" or crowd so close to investigate things that it is hard to get them.

Then—now don't laugh—when you get these pictures, do not hesitate to "doll up" these "aristocrats of the stanchions" if their owners wish it. Use your retouching pencil and etching knife to remove or change anything where necessary. Eliminate everything undesirable in the taking where possible. But sometimes such things as a halter, leading stick or chain cannot be eliminated and should be removed. Do so, but charge for the extra work. Some men are more fastidious as to how their stock looks in the picture than if it were merely some member of the family.

New buildings often present a chance for the sale of photos to companies furnishing the materials. For instance, in a new garage one firm furnished the ceiling, another the rubber goods, another the fixtures, and another the machinery. Pictures were sold to each of these firms beside the local order received. Again, pictures of a road-grading crew brought orders not only from the crew but from the firms putting out the grading machinery as well. Also, a series of three of these sold to a daily's rotogravure section, showing "How our roads are made."

Factory districts present great possibilities, especially in small towns. Exteriors and interiors are both salable to those interested in the factory. Photos of the installation of new machinery can usually be sold to the firms selling the machinery. Often these orders are heavy as they need many copies for sample-books.

Nearly all firms which use photos for sample-books require the 8 x 10 size, mounted on cloth with a "hinge" for fastening into the book.

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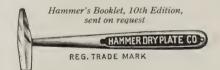
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Convention towns present another form of commercial work, the panoram. As a special camera is needed for this, it is only where conventions are frequent or the territory large that this work can profitably be done. However, if the photographer is in either of these convenient situations and can reach many large groups, the investment pays well. The returns from each individual job are usually heavy and one convention may pay for the investment.

Slides are more and more coming into use in advertising and come well into the realm of photographic work. Any photographer, with a little study out of some of the books on that line, with some practice in lettering, and with the use of tinting in Japanese colors, can make good slides.

These are but suggestions as to where to find your commercial possibilities. Your individual community will give you your individual line of commercial work if you look for it. Again, take the recipe and "season to taste."

"The Spirit Giveth Life"

You may find it in Second Corinthians, "For the letter killeth, but the spirit giveth life."

Paul didn't write of photographers, but his words have a very direct application to the practice of portrait photography, as you shall see if you read; for this is an actual occurrence which has just come to my notice.

A certain lady had tried, unsuccessfully, several times with several portrait photographers, to get a really good portrait of herself. She wanted to have one for her sons; she wanted something to show her grand-children, when she should have some, what Grandma looked like when she was younger. This particular lady is one of those "hard to photograph" women, because her appearance is nine-tenths smile, speech, manner, personality and only one-tenth features. She hasn't a good collection of features; the nose doesn't just fit the face and the mouth

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doesn't go with the eyes and the shape isn't just classic. It's a pretty face as a whole, but nothing in the several features are pretty in themselves. And the lady is very self-conscious, and gets as prim as a Quaker in front of the camera, so that most of her pictures look like her own grandmother . . . and of course she won't have them.

Shortly before Thanksgiving day she scanned an advertisement in a daily paper and found a photographer she had not tried, who was advertising some special rate on some special kind of picture. So she dolled herself up, and in desperation tried again.

"I want a picture of myself for my boys," she told the operator. "I don't want just my hair and my face or my dress—I want the picture to look like me. I don't want to be flattered; I don't want just a 'pretty picture,' but one that will make them say, 'That's Mom!' when they look at it."

Then she told him of her other experiences, and how proof after proof was turned down because it made her look something she wasn't; a grand lady or an actress, or old, or too young, or over-retouched or not retouched enough.

The operator caught the spirit of what she wanted. He spent half an hour talking to her and got her to forget the camera and the self-consciousness. He made her talk of her boys and got her face all lighted up about them.

Then he did it; she was hardly aware he had done it.

He got a perfectly corking picture of her; such a picture as she didn't think could be made.

Her eldest son got all enthused over the pictures, and he went and had some made for Christmas. His best girl was so pleased with his pictures that she went and had some made. His best girl's best friend proclaimed herself an unphotographable person, but went and tried, and she, too, was delighted. The best girl's mother, hearing of the success, consulted the lady who started all this, and she, too, went and paid money for pictures.

No one can tell where it will stop, but five new customers came to this photographer because he spent half an hour catching the spirit and not the letter of the lady who "couldn't be photographed."

No reference is here made to that artistic talk which photographers have had shot at them in barrages for these many years; this particular operator didn't pretend to be the greatest portrait artist of all time, or wear long hair or burn incense or have potted palms about to show his Greenwich Village bringing up. He just went to work to give his customer something she had never been able to get from any other photographer and that was a plain, straight, ordinary, everyday photograph which looked on paper as the woman looked in the flesh to her friend. and not as she looked to the camera. He did it by an appreciation of her problem, and a certain knowledge that what he had to have was ease in front of the camera and interest in something else than a picture, in the mind behind the face he was to picture.

Being patient as well as skillful, he got what he went after, and collected five new customers that are positively known to have come from this one successful portrait. It would be silly to think that its effect will stop with five; every one the woman talks with about pictures will be told the story, of course.

It pays to take pains. It pays to produce the results. It pays to get portraits which are not mere good examples of fine technique, but which are also expressions of the spirit of those who sit. It pays in actual dollars, in money, in advertising, and in that best of all business getters, a customer who goes out and roots, because she has been honestly made happy with the work done for her.

You may call it luck if you wish, and say the other photographers were unlucky. But I call it brains; and I think the other photographers were lacking in head work, that they put too much emphasis on the letter and the print, and not enough on the spirit and the portrait!

Celebrate These February Holidays

You can attract attention to your sample displays during February by securing and displaying with the other pictures the best and most unusual pictures obtainable of Abraham Lincoln for February 12th and of George Washington for February 22nd.

Give the pictures a patriotic setting.

If possible, get in touch with someone who has an old photograph or an exceptionally fine engraving of the subject. It takes but a few minutes to arrange the display. Put it in position a couple of days before the date and take it out immediately after, in order to avoid out-of-date displays.

There may be someone in your community who has a collection of portraits of Washington or of Lincoln. It may even be that such a collection might be arranged in a display in your studio and a feature made of the exhibition, with honor to the owner of the pictures and with the addition of prestige to your business.

The writer happens to have a war-time photograph of General Grant in a size about 16 by 20 inches and this has been borrowed for effective use by a photographer, as has a 20 by 30 inches Currier and Ives colored portrait of Abraham Lincoln. These pictures aroused interest, and you can find similar pictures for use in your display cases or window.

In this connection I make the suggestion that a feature of real interest might be developed by a photographer who would hunt up the birthdays of famous men throughout the year and feature each as its time came, with the display of a suitable portrait.

*

Ezra went to the doctor to learn what ailed him, and the doctor said: "You ought to take off flesh. Get a car and get out more." "And, so I got a car and got out more," says Ezra. "I got out six times in one block and took off a little flesh in four different places. The last time I got out was through the windshield. That was the time I took off the most flesh."

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AS WE HEARD IT

F. Fortin, Alton, Ill., has sold his studio at Third and State streets.

The Abigail Studio of Springfield, Ill., was damaged by fire on January 13.

The W. H. Coffey Photograph Studio, 604 Lellis Building, Kansas City, Mo., was considerably damaged by fire on January 7th.

Frank T. Barney, who has managed the Loring Studios at St. Croix Falls, Wis., for months, has now closed a deal with the Loring Studios of Minneapolis, and will conduct the business after this, in his own behalf.

After nearly twenty-two years of photographic service in Durham, N. C., Katie Johnson Rigsbee (nee Katie I., Johnson) has sold her studio to I. E. Rummage and John B. Hays. Mr. Rummage was formerly of Tresslar's Studio, Montgomery, Ala.

Emil D. Keller, photographer, of Boulder, Colo., died on January 5th, at the home of his daughter in Portland, Oregon. Mr. Keller was 72 years old and had been ill for some time, having suffered a stroke of apoplexy about two years ago.

Leading Wisconsin photographers were guests of A. W. Kuether at a banquet given in the new Kuether Art Studio, Sheboygan, January 6. After the banquet the visitors inspected the new building and after a group photo of them was taken they were entertained with a short program of talks presided over by O. H. Baartz, of Milwaukee. The speakers were President Malme and Treasurer Johannes, of the State Association; Ernst Krueter, Mr. Baartz and Mr. Kuether.

As a souvenir of the occasion, Mr. Kuether was presented with a beautiful vase by his guests.

At an interview after the banquet, Dorr Curtiss, special demonstrator of the Eastman Kodak company, who has visited leading photograph studios in the country and who is assigned to the territory comprised of Wisconsin and Upper Michigan permanently, said that the studio is the best and most conveniently equipped as well as one of the most beautifully appointed in the West.

"Mr. Kuether is doing some exceptional photography and Sheboygan is to be congratulated upon having a man of his progressive type in its

midst," Mr. Curtiss said.

ૠ

Valley Photographers Elect New Officers

The Williamette Valley Photographers' Association held its monthly meeting January 9, at the Davidson Studio in Monmouth, Oregon, with Mr. and Mrs. Davidson as host and hostess.

The guests adjourned to the Monmouth hotel where a banquet was served, returning later to conduct the business meeting. Officers elected for the ensuing year are as follows:

President, W. M. Ball; Vice-President, Mr. Drake, of Silverton; Secretary and Treasurer, Miss Mary Trullinger, McMinnville. The next meeting will be at Silverton, February 13.

BULLETIN - OF PHOTOGRAPHY

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Items of interest upon photographic subjects will be gladly received.

Vol. XXXVIII, No. 965

Wednesday, February 3, 1926

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Editorial Notes

Anthony H. G. Fokker, famed Dutch aero-engineer and the Vice President of the Colonial Air Transport Corporation, have been photographing air routes in Florida from a Fokker plane.

Recently they took a day off and flew to Havana from Miami, a distance of about 250 miles, took on gas and returned the same day, all at the rate of 144 miles per hour.

Fokker makes the science of air navigation his regular job, but is an enthusiastic naturalist on the side. During the survey he found time to fly over parts of the Florida Everglades, hitherto inaccessible to anyone but a Seminole Indian, and hunt the giant 'gator in his oozy lair with a motion picture camera.

We have a suggestion to make to photographers:

Get in touch with your clientele and propose the scheme of their keeping a diary by photography. Make an attractive proposition to picture the home, inside and out; suggest photographs of family groups as a matter of record for a keepsake portfolio—all this as a beginning in their forming the habit of employing a camera which they should possess and use upon the occasion of family events; in the long vacation; during little week-end sprees and so forth.

Life is now "so full of a number of things" that few people have the time or the disposition to write a diary and do justice to it, as many did in a more leisurely age.

We will leave it to your own ingenuity to devise ways and means for the accomplishment of these ends, and we are quite sure that where you are successful, future generations of your patrons will rise up and call you blessed.

76

The expected has arrived—nearly; the anticipated has transpired—almost; the long looked for impends; the 'phonor is visible to the 'phonee—not yet, but soon.

The exciting details of the "how" are

explained up to the missing link connecting with absolute accomplishment, and that last thing is just around the corner; the finger tips of the ecstatic French inventor are itching, and all obstacles are to be removed within a fortnight.

The invention is interlocked with photography by wireless telephony, and screen entertainments by long distance movies flashed through the air are parts of the great scheme.

Visual transmission of the figure and features of the person speaking from London to Paris is just about an accomplished fact.

Perhaps it is as well to omit a technical description of the mechanical details of the apparatus employed in these extraordinary operations, so let us pass on to some vital considerations, transcending waves, rays, oscillations, and the impressions of tens of thousands of photographs per second.

For instance, consider the domestic complications possible in telephoning friend wife that you are at the office, and will not be home until very late. Instead of your portly and genial form and face showing up in your editorial room, banking sanctum or factory office, a club room appears in the background set for a pokerish evening!

Is it worth while, Sylvester, to chance her catching pneumonia sitting on the front stairs in her nightie waiting for you with a rolling pin?

We are living in a wondrous age; we are hustled about by new inventions; shall we consent to employ them all?

Listen and reflect. Are there not times when, in the complicated diplomacy of commercial negotiations, you would not care to have your face go along with your telephone message?

Let us beware of the entanglements of too many new stunts!

K.

"Why, dad, this is roast beef!" exclaimed Willie at dinner one evening, when a guest of honor was present.

"Of course," said the father. "What of that?"
"Why, you told mother this morning that you were going to bring an old muttonhead home for dinner this evening!"

Photographic Wastes

First of all a word or two will be of interest with regard to the recovery of gold. I should like to draw attention to two processes named after their inventors, namely, Boettger's and Haugk's. These, although by no means new, are still, in my opinion, the best, and have been successfully carried on abroad for many years.

Very briefly, Boettger's process consists of heating the liquid and intimately mixing it with a solution of oxide of tin, caustic soda being used as the solvent. After further boiling a precipitate of gold settles out, and this is removed from the liquor by filtration. Aqua regia (a mixture of hydrochloric and nitric acids in the proportion of three to one by volume) is then poured over to dissolve the metal, after which the liquid is treated with Rochelle salt. This precipitates the gold again in a pure state.

Haugk works rather differently, and specializes with the recovery of gold from toning solutions. He adds washing soda to these, after which magenta in alcohol is slowly poured in till a definitely reddish solution is obtained. From this, by the action of sunlight, gold is precipitated, but the process takes several hours, and cannot be carried out on dull days or during the dark winter months. To obtain gold chloride from this precipitate, which, of course, is the material required for re-use in such baths, aqua regia (nitro-hydrochloric acid) is used as a solvent, and the liquid evaporated.

While many experts differ with regard to the most profitable methods of exploiting this form of waste, I am firmly convinced myself that the silver sulphide method is the most economical. It has been said that silver sulphide is difficult to reduce, so that the silver is obtained in a metallic condition. I do not admit that this is so, although the evolution of sulphuretted hydrogen is an objection to the process. However, if a fume cupboard is arranged for, there is no necessity for sulphuretted hydrogen to worry us.

Briefly, the process consists of treating these spent hyposulphite fixing solutions with liver of sulphur, commercial potass-sulphide. Silver sulphide is obtained as a precipitate, and should be filtered off and dried. The silver sulphide yields silver metal by fusion with salt, soda, and iron powder, or, if the poisonous nature of the chemical is not objected to, by the use of cyanide of potassium.

This important operation cannot be described in any great detail on account of space, as a whole article is really required to do justice to it. Very briefly, however, gold and silver precipitated residues (each being treated separately, of course) are smelted in double crucibles of the Hessian or Graphite types, both of which are quite easily obtained. A fair to an intense heat is required, according to the nature of the compound, but it would pay those who have large quantities of such residues to install a small furnace, the heat of which can be accelerated by means of one or more blowpipes.

Many fluxes have been used for the reduction of both gold and silver. With these I include various reducing agents which, of course, are not quite the same in action. A representative selection of the two includes sodium carbonate (washing soda), sodium chloride (common salt), metallic iron dust filings or powder, potassium carbonate (pearl ash or potash), potassium cyanide,

potassium nitrate (saltpetre), and lastly ordinary commercial borax (sodium biborate).

Mixtures may be made of these, one of which has already been given, while another popular combined flux consists of potassium and sodium carbonates. Black flux, very useful indeed, is prepared by the ignition of potassium tartrate with saltpetre.

As a rule, about equal parts of the metallic salt and the flux are taken.

Those who have not done any smelting before should take special notice of the following:

The crucibles should only be filled with the mixture to about half their capacity.

Gentle heating is essential at first as some of the fluxes froth up very freely.

Very fierce heating is necessary before the final removal of the crucible from the furnace, in order that all the metal may be released and obtained in a pure state.

The slag resulting from the smelting can, generally, be poured off without much difficulty when the crucible is taken out of the furnace, but, as a rule, it is better only to pour off part of this, otherwise some of the metal may possibly flow out too. Once the crucible has cooled, if the smelting has been correctly carried out, the noble metal in the bottom of the crucible can be easily separated from the slag which covers it.— E. T. Ellis, in *The British Journal of Photography*.

The Photographer and His Work

H.i. WILLIAMS, of New York City

The subject of our present paper is H.i. Williams, of New York City, who denominates himself a "Commercial Photographer," but he is an artist who first essayed his æsthetic talent by use of the brush and quill for concrete expression of the principles of art. It was not until he had exercised his ability to present in graphic form his artistic appreciation of the quality of things, that he took up the camera as a means of realistic presentation, realizing how much

more easily, and withal more effectively, photography could express that detailed minutæ which gives realistic significance to actuality, showing things as they really are. Then he set up as a commercial photographer, but he started well equipped with a clear conception that truth is as much an essential to a knowledge of things as is beauty; that truth and beauty are correlative and necessary to the significant rendition of nature.



"Pearls"

H.i. Williams New York

H.i. Williams, like a good many more eminent Americans, was a country boy. He left his natal home in the pastoral lands of Ladoga, Indiana, and placed himself under the tutelage of art masters—Duvenack, Nowattany, Wessel and Meakin-and laid the foundation of his future career, establishing himself in the principles which make art effective in terms realistic. For a number of years he patiently worked with the quill in delineation, thereby training his hand and eye, so that when he took up photography as his means of artistic expression, he was able to judge of effects of light and shade and administration of detail in just proportion to give essential character to his work, which has given him his present recognition.

He began work first with a large publishing house in Ohio, becoming later Art Director of a big business concern in New York. He then became acquainted with the demands of those who called into requisition photography as a means for advertisement and, by his artistic training, demonstrated the value and importance of artistic presentation as a means of attraction. It was also an education for himself, because he

thus was brought into direct contact with the needs and requisitions of commercial problems. He learned to see the picture on its way from the elementary germ of a mere idea through all the processes of draughting, finishing, coloring, engraving and printing. He applied theory to practice and mentally saw the end at the beginning and so was able to give the essentials which definitely express significance.

It will be seen how valuable all this was to him when he came to handle the camera, for he could start with a definite purpose, control the progress and determine the ultimate result. Commercial photography has but recently differentiated as a special feature in photographic practice. The progress it has made in its short career is phenomenal. One needs only to examine the work made by first-class commercial photographers to be convinced of its realistic beauty, the skill in arrangement and the taste in presentation of the object it undertakes to reproduce. Textural quality is absolutely perfect in its translation of the original. Only the most consummate painter, with hours of strenuous toil, can come anywhere near to a fine piece of photographic work. The credit is due to the commercial man for inciting the



"Beach Ware"

H.i. Williams New York



H.i. WILLIAMS
New York City



H.i. Williams New York

"WRAPS AND GOWNS"



"Delightful Respite"

H.i. Williams New York

experimentalist to the production of means and methods for truthful presentation.

Science has responded to the call, and the commercial photographer has zealously labored and experimented, too, in making application. He has reduced this branch of photographic art to scientific exploitation. Hence the marvelous results.

It is men like H.i. Williams who are to be accredited for bringing commercial photography to its present high status. We are told by those who are familiar with Mr. Williams' daily operations that he will spend hours arranging and re-arranging his subjects. If he has a model to deal with (a living model) he looks to every little detail, with an eye singled for effectiveness. He scrutinizes the hands and feet, the drapery, the costume, the head gear, takes note of any little irregularity in the skirt, the droop of a hat, the tilt of the head, a fall of a handkerchief, the glint of a light on a windowevery little trifle, so to say, is brought under surveillance. He analyzes critically and exhaustively to successfully synthetize into a thing of beauty. All this means exercise of infinite pains, tireless energy and enthusiasm for the result, which shall delight the artist's

eye and satisfy the most exacting business client.

We are told that Mr. Williams has a formidable card index of hundreds of models, so that he is in position to call to active service "who's who" and draft into service their individual qualifications for some particular occasion. It is this faculty of ready adaptation of things to specific use which characterizes H.i. Williams as an expert. He gets there, where others fail, because he is well accoutered for that attack. He produces, where others say "nothing doing." H.i. Williams himself says: "What the profession most needs is photographers who take pictures which are communicating pictures. Pictures which will actually talk to you and tell you all about themselves in a concise, clear and pleasing way." This is emphatically true, for unless the photograph is voluble in definite terms about itself, it either speaks in an unknown tongue or is actually dumb.



"Well Put"

H.i. Williams New York

The Market for Commercial Work

In the big cities and towns the demand for commercial photography is adequately supplied by specialists in this class of work, but in the smaller towns commercial photography is almost invariably a side-line of the portrait photographer. Very often the attitude of the latter towards this side-line is not accurately described as enthusiastic, and probably it is for this reason that commercial work rarely yields a high proportion of the average photographer's turn-over. It could, however, frequently be converted into a most remunerative side of the business.

The need for advertising is now recognized by all sections of business men. It is this fact that has given commercial photography a great impetus. The term "advertising" embraces a very wide field, but there are few parts of it in which the camera is not directly or indirectly concerned. Admittedly not all of these are within the scope of the ordinary photographer, but those that do come within his ambit are sufficiently numerous to be worth investigation.

Take, as an example, the motor-car dealer. This trade is one of the most flourishing at the present time, and every automobile retailer is a potential market for a large number of prints. Every time he sells a model that departs in any respect from the standard it should be to his interest to preserve a photographic record for future buyers. Commercial vehicles are frequently turned out with novel bodies, for instance, and a file of prints showing original styles that he has handled cannot fail to be of the greatest use when the trader is interviewing future prospects. Some motor dealers, no doubt, recognize this; all do not, however, and a little "selling talk" by a photographer who has taken the trouble to study the requirements of the business should bear good fruit.

Other retailers should also be worth cultivating. The trouble—or it may be a bless-

ing in disguise to the alert photographer—is that few retailers think about advertising until somebody approaches them with an attractive idea. It cannot be thought that all the retailers who staged elaborate displays last Christmas would have been content to allow them to pass into obscurity had a photographer made a definite suggestion that they should be immortalized. Then there is the confectioner; surely it would pay him to keep photographic records of his successes in the field of cake-making and icing. One could continue in this vein almost indefinitely: most experts agree that to exhibit a good photograph is the next best thing to displaying the goods themselves, and there is no reason why the retailer should not, in time, turn automatically to the photographer to commemorate orders out of which future "capital" may be made.

Another direction in which the market for commercial work might be widened is in the illustrating of advertisements. It is unfortunate that the poor facilities for reproduction offered by most local newspapers retard the development of commercial photography for this purpose. But in practically every artist's studio the camera is an invaluable ally in the production of line drawings, and there does not seem to be any reason why the local photographer should not set out to get orders for artist's work of this nature. By using the bleach-out process he or his staff could often produce highly satisfactory drawings for reproduction without engaging outside assistance. For more elaborate work an outside artist would, no doubt, consider a working arrangement.

The chief need in these, as other classes of work, seems to be for the photographer to make the first move. Local business men need his work, but often they are blissfully unconscious of the fact. Determined efforts to awaken them should be well repaid.—G. F. W., in *The British Journal of Photography*.

The Appeal of Size

C. H. CLAUDY

"Biggest in the world" is the favorite American boast. We make it of the Woolworth Building and the telephone system, the railroad mileage and the cotton crop, the Mississippi River and the Grand Canyon, the movie industry and the number of automobiles owned, with quite delectable modesty.

We like big things. The country is big. Bigness is in all our ideas. Bigness means not only size in feet and inches, but largeness of accomplishment. Many people deal with Marshall Field, Wanamaker, Gimbel's, Sears-Roebuck, not only because of the goods they there can buy, but because they like to be, in a way, a part of a great organization. Some huge industries manage to inspire a peculiarly American kind of loyalty, simply because they can attach to themselves something of that American idea of bigness; most men are boastful when they announce, "I'm with Standard Oil," even though they say no more than that.

In the business world "biggest value for the money" is still a catch-sales idea, even if the actual words have been more or less outlawed in many businesses by their appropriation by East Side small dealers. We all try to convince our customers that we give the greatest amount for the least, whether we say so in words, or not. "Compare our prices with others" . . . "cannot be duplicated at the price" . . . "greatest sale in history" . . . we are all familiar with such advertising of shoes and ships and sealing wax and cabbages . . . and if we don't apply it to kings as Lewis Carrol did in the immortal rhyme, it's only because there is no market whatever for kings!

The photographer, of course, plays the same game in the same way; he attempts to give his patrons the idea that in his studio there is more of value to be had for a dollar than the same dollar will buy anywhere else. But there are two differences between the "size" which the photographer has to sell

and the other business man, be his line what it may, which should not go unremarked.

The photographer has art to sell. Art is not a weighable material. You cannot measure it with a foot rule, tie it up in a paper bag or measure it by the pound. It is an intangible, like quality in cloth or leather, or reputation in a jeweler's integrity.

And the photographer has also actual size to sell; he can make a portrait for ten dollars a half a dozen when the picture itself is two by four inches; he can get forty a half dozen when identically the same picture is eight by sixteen inches in size.

The only difference in the cost, to the photographer, between the large and the small picture, is in the material expended, and the increased time required to make larger negatives and prints, and handle large mountings as against the smaller ones.

Laying aside for the moment the "greatest art value for the money" let us consider actual physical size.

All customers like large pictures. I do not mean that they like only large pictures; my personal preference, for a photograph of myself, to give to close friends at Christmas, is not for an 8×10 or 11×14 , but for a small bust picture in a folder. But I am a man; a woman almost invariably likes a larger picture. But I would like one or two large pictures, in my order, to give, for instance, to my wife, or my sons.

Other things being equal—price, quality, likeness, finish, convenience, speed—I would choose to have my portrait made by the man who gave me, let us say, six pictures of the size I like for twenty dollars, and made me a present of an eight by ten, than by the man who made the same six pictures for eighteen dollars and didn't give me the enlarged picture.

It is for you to say whether you can come out whole making one enlarged 8×10 from a small negative, for two dollars, if on that enlargement depends your getting the order.

It is the opinion of many that the inducement of a large size photograph, included in all orders over a certain amount, will induce a purchase, where a reduction in price will not. The psychology of it seems to be that we, the customers, are out to spend fifteen, twenty, twenty-five dollars for photographs, and we want the most and the best for our money, rather than to save a dollar or so.

The photographer who finds "straight" trade a little dull, and the work slack, is advised to try this out again; for of course we all have tried it; it works better intermittently than continuously, but, almost invariably, when tried, it does work!

*

It was the eleventh of November, and a darky down South was asked if he knew what was being celebrated that day.

"Suttinly, suh," he replied; "Mistus day, suh." "Armistice day, Sam," he was corrected.

"No, suh—Mistus day, suh. You see, we was ordered tuh go over de top dat mornin', when along comes de news dat de war was over; so de Germans done mustus, suh; dey done mistus."

—Fireworks.

Photographers' Association of the Middle Atlantic States

Washington, D.C., March 29-30-31

The Photographers' Association of the Middle Atlantic States is preparing for a convention, to be held in Washington, D. C., from March 29 to 31, inclusive, 1926. This convention will be called "The Cherry Blossom Convention." It will be the big convention of the East for the incoming year. The time for the holding of this convention has been fixed for the period when Washington is all aglow with the blossoming of the world-famous Japanese cherry trees. A fine program is projected and great success is anticipated. We feel assured that this convention will be something far in advance of any previous one, for, in the first place, we have the warranty from the conduct of previous conventions inaugurated by the management of the P. A. of M. A. S., and also from the originality of the scheme for promotion of interest in professional work and the general advance of portrait art.

There will be an exhibition of the finest photographs; lectures and demonstrations

ENTRY BLANK FOR THE \$500 GOLD PRIZE

MIDDLE ATLANTIC STATES CONVENTION, March 29, 30, 31, 1926

DAVID B. EDMONSTON, President, P. A. of M. A. S., Hotel Washington, Washington, D. C.
I am We are $\left. \begin{array}{c} \end{array} \right\}$ sending you this date, 1926,
by (prepaid) photographs for entry in photographs for entry in parcel post the \$500.00 gold competition (Competitive Class).
$\left\{ egin{array}{l} I \ We \end{array} ight\}$ agree to the published rules governing this competition.
$\left. egin{array}{c} I \\ We \end{array} ight\}$ enclose \$ (\$2.00 for each photograph) entry fees.
(Signed)
Address

Full information and rules of the Competition may be had by addressing any of the following:

W. ARCHIBALD WALLACE, Secretary, Huntington, West Virginia
DAVID B. EDMONSTON, President, 610 Thirteenth Street N. W., Washington, D. C.
BULLETIN OF PHOTOGRAPHY, 636 S. Franklin Square, Philadelphia

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by men who have attained renown in the profession, and a great featured entertainment for the delectation of the big attendance. There will be three full days of refreshing entertainment, where the photographer may study the fine exhibition of the work displayed, see what constitutes good portraiture and draw therefrom not only instruction but inspiration.

You do injustice to yourself by staying away from such a meeting as this. Let nothing interfere with your attendance, because this convention is conducted along lines which are of pertinent value to your business. It is a good economic proposition. Avail yourself of the golden opportunity, for yours is the profit. Your personal interest has been the constant thought of the projectors. It is a live-wire convention surcharged with energy. So make connection and get in touch with the current.

THE TIME—MARCH 29, 30, 31, 1926.

THE PLACE—WASHINGTON, D. C.

THE TALENT—THE BEST POSSIBLE.

There is one special feature most worthy of your consideration, a scheme which furthers your own interest, while, at the same time, it helps others. It is the offer of the grand prize of \$500 in gold to be awarded for the best photographic portrait exhibited at this Middle Atlantic States Photographers' Convention, March 29-31. The competition is open to the world at large and it will be a keen one, but the reward is well worth the effort for the big award.

Full instructions may be had on application, and entry blanks for the competition, supplied.

Pictures should be mailed in time to reach Washington, D. C., not later than March 24, 1926.

*

A Yale player was teaching some cowboys how to play football. He explained the rules and ended as follows:

"Remember, fellows, if you can't kick the ball, kick a man on the other side. Now let's get busy. Where's the ball?"

One of the cowboys shouted: "Never mind the ball! Let's start the game!"

Adding to the Income through Side-Lines

MRS. H. H. DENISON

III-PICTORIALS

Pictorial work as a side-line is one in which many photographers are not especially interested. Again to some it is one of the most fascinating things in photography. Some just "naturally trend that way," as Ellis Parker Butler's hen to the garden. So, whether this article interests you or not depends upon your "trend."

Pictorial work is a thing that takes a photographer away from his studio and takes time as well. But a photographer with a "trend" will probably take a day's vacation with his camera, come home with a few treasure plates and vow he has had as wonderful a day as a sportsman who brings home the limit of trout.

Perhaps, for one of these treasured negatives, he may have sat for hours waiting for the sun to reach the right height or the clouds to re-arrange themselves in harmony with the setting. But the thrill as he develops the plate and finds all the beauty of the scene repeated before him is not exceeded by any felt by a fisherman landing a gamey bass or a wary muskie. It has been a day of rest, recreation, and pleasure to the man who "trends" in that direction.

Is this work salable, do you ask? Yes, if you can capture and reproduce Nature's beauty as it is. First, it is necessary to see it yourself. Then the technique must be correct, and the real art must be there. By real art we mean there must be something in the picture that draws us to it, that holds us there, that calls us to return again, and that makes us, with each returning, love it better. We common folks cannot just tell you what it is, but you artists know. Knowing these things, will you not give us the beauty your artist souls see? Yes, folks will appreciate and folks will buy!

But, do you ask, where shall a busy photographer get his inspiration for this work? There are two great sources, the great masters and Nature.

Study the art of the old masters of the brush as well as that of the best artists of our own day. None but true art has stood the test of time, so study the art of the past. While only time can tell what present-day art will endure, study that, too, nevertheless. True art is ever an inspiration, no matter of what century it may be.

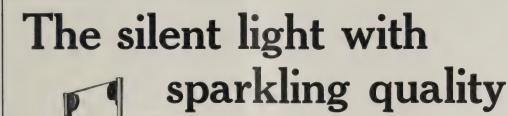
Study Nature. Studying the art of others tends to make one a copyist. Studying Nature gives one the balance, for Nature never duplicates herself. Today's sunrise differs from any other that ever has been or ever will be.

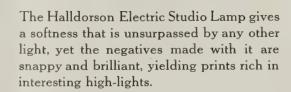
So if your special "trend" is in the direction of pictorial art, use your spare moments at home or in the studio in the study of art, either through pictures or books. when the wanderlust calls, take your camera and go to the woods, the fields, the hills. It may be a woodland path strewn with autumn leaves; it may be an upland in which sheep are peacefully grazing; or it may be a boat drawn up beneath a birch tree and mirrored in the calm lake; it may be any of these that touches you with its beauty. At that moment you may become the artist, your camera your brush, and perhaps-who knows-you may be able to give to the world a little gem of art.

No need of making large negatives. Even 5×7 's, correctly made, enlarge beautifully. The great secret is to get it all there in the negative, that is, the art, and to have your negative technically correct.

Work the negative over, if you wish, before enlarging. There may be some undesirable thing you could not eliminate in the taking that can be eliminated with the pencil. Yet for real art, do as little work on the negative as possible. "Get it in the negative" instead. It will be truer to Nature.

After the negative is made, the great question is, how to use it to make a salable





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picture. Enlarging is necessary if the print is small. One photographer has found in his community that pictorials framed, ready for hanging, sell the best. They are enlarged to the desired size and colored with oils. They are next framed with carefully matched mouldings that add to the beauty of the picture. Then they are hung so that the effect may be seen as it would look on the walls of the home.

Local collections like this attract many visitors to the studio, a most desirable thing in a side-line. Even if they do not draw an order for themselves, they may for something else in the studio.

There is often a call for smaller pic-

torials. A quantity of these done in the black or brown tones, or with perhaps some of them colored, can be kept in convenient drawers or cases. Leave a few out for samples that the customer may know you have a line of this kind.

Most portrait photographers who "trend" toward the making of pictorials, do the taking as a pastime and recreation, as some men go fishing. It is really a vacation time enjoyably spent. After the negative is taken, the rest of the work on the picture can be done "between times" at the studio. If it is a real work of art, a neat profit can be made on each picture. And don't worry. They will sell!

Taking Full-Length Figures

In by-gone days the full-length portrait, either standing or sitting, was "the usual thing," but the present-day patron rarely asks for it, and, in fact, is rarely offered it. The taking of full-lengths is attended by a number of minor difficulties of manipulation, and the photographer usually chooses the course of least resistance via heads and sitting three-quarter lengths. Nevertheless, there are many opportunities for making business out of the full-length pose, particularly in the present fur-coat season, when the owners of costly peltry are quite willing to be depicted in all their glory, if the suggestion be aptly made.

It has been urged that portraits, in which the dress forms a prominent part, are "dated" by the style, and that, in consequence, re-orders are not likely to ensue; but, except in the case of a deceased sitter, re-orders are few at any time, most folks preferring to have a fresh sitting. Apart from this class of private work we have fashions and various sitters in uniform or official dress who will always require full-lengths. Court dress portraits come in the way of few photographers, and these usually know how to handle them.

The principal trouble encountered by the beginner in full-length studio portraiture is that of obtaining uniformly sharp definition over the entire figure, particularly with regard to the feet; but this can easily be overcome if the problem is approached in a rational manner. It is obvious that a low view-point is impossible, as even in a fulllength picture the face is the principal point; therefore the lens must not be far below the level of the chin. Upon focusing, it will be found necessary to tilt the camera considerably in order to get the entire figure upon the plate. With a very tall person it will often be found that the amount of tilt required is excessive, and to avoid this the rising front should be dropped until the figure is well placed with a moderate tilt. The swing-back is next manipulated until the image is uniformly sharp. This should be possible at the full aperture of an anastigmat, but with the older type of portrait lens some reduction of aperture will usually be necessary, although in some cases the natural curvature of field may be utilized.

It is obvious that the greater the distance that exists between lens and sitter the less will be the necessary amount of tilting or displacement of the rising front. The only objection to using a very long focus lens, where the size of the studio allows of it, is

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the flattening effect due to the smoky atmosphere of large towns.

With standing figures, it is necessary to depart from the square shape which the ordinary-sized plates give, when printed full out, and to revert to the panel shape, in which the proportions were as 1.6 to 1, the usual trimming size being $11\frac{1}{2} \times 7$ for pictures taken on 12 x 10 plate. eliminates much of the waste space from the sides of the print, and is much better than the old plan of filling up with accessories. There is, however, one class of subject for which the squarer form is desirable: ladies in court dress. Here we have an elaborate train which has to be arranged so as to show its full extent and detail; and this cannot be done satisfactorily in the panel format. In passing it may be mentioned that many photographers find it advantageous to use a platform, or in some cases two or three shallow steps. This not only gives an appearance of greater height to the figure, but allows the details of the train to be more effectively displayed. For the benefit of those not accustomed to this class of sitter, it should be explained that the train is usually dropped well forward and not behind the figure, as it is, of course, when in the Royal presence.

Full-length sitting figures are rarely wanted, except for fancy or official dress; the bottoms of a man's trousers or his boots do not conduce to the beauty of a picture, especially when they are nearer to the camera than is the head. The temptation to use the swing-back to help the focusing should be resisted, as this tends further to aggravate the sudden perspective.

Sitting figures of ladies are not so satisfactory in these days of short skirts as they were when longer and more ample skirts were worn. A pair of light silk stockings does not give a dignified ending to the figure, but perhaps even they are preferable to the ample stiffness of the crinoline.

When working by daylight, the lighting of full-length figures presents no particular difficulties, except that arising from the color

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or texture of the clothing. This must show a certain amount of detail and texture which are often absent in bust portraits, and a fairly direct lighting which will prevent fur or velvet from coming out as a dark mass is necessary. Any necessary softening of the light upon the features can be got with the aid of the small circular diffuser.

With electric light the difficulties are in inverse ratio to the amount of illumination available. If the resources of a cinematograph studio are available, working is as easy as with daylight; but when a single source of light has to be used it is by no means an easy task to get even illumination, the lower part of the figure usually being much underexposed. Sometimes this may be desirable from an artistic point of view, but very often photographs are required as a record of clothing as much as for the sake of the features, and then even lighting is necessary. When working with a single lamp, arc or half-watt, owing to the differing distances of the head and feet respectively from the source of light, the latter will receive only one-fourth, or in the most favorable circumstances, one-half, the effective illumination that the former does. Under such conditions the most satisfactory course is to shade the upper portion of the figure only, with a head screen, which may be rather thicker than usual, to expose fully for the lower portion, and to use as rapid a plate and as large a lens aperture as possible in order that the exposure may not be unduly prolonged.

When more than one lamp is available, one may be lowered to a position to illuminate the feet, a screen being fixed to prevent the light from striking upwards and flattening the features. A spot-light fitted with a diffuser is very useful, as the beam may be

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turned exactly on the part where it is needed. It is a good plan to turn out all other lights while adjusting the "spot," when its position can readily be seen.

For flash-light work it is desirable to allow as much distance as possible between lamp and sitter, and to use enough powder to give a full exposure.

Here it may be a suitable point at which to emphasize the necessity of using a head rest to steady the figure. The rest need not be applied to the head, in fact, it is better to use it somewhere near the shoulder blades. The trouble of working out the base of the rest upon the negative may be minimized or entirely obviated by draping the metal foot in a piece of cloth as nearly the color of the background as possible, the softer outline being easily touched out.

-The British Journal of Photography.

Our Legal Department

When an Insurance Policy is Delivered

I have recently reported a number of cases, as they occurred, to illustrate a prevalent and increasing tendency among insurance companies, as I see it, to avoid paying losses through flimsy excuses that usually collapse when they reach the courts. The injustice of it is that the beneficiary of the policy who has to go to court to realize on it, is always put to heavy expense, which reduces the amount of his recovery. Insurance companies realize this and often play on it so as to induce the beneficiary to settle for less than his claim.

I have emphasized the importance of the subject, first in order that business men might be more careful to choose a reliable



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company that pays its losses without quibbling, and second, in order that they might familiarize themselves with the contents of their policies so as to avoid being caught in any technicalities.

The latest case to be decided which I offer as another illustration of the tendency above spoken of involved a policy of life insurance issued by the New York Life. I think all the other cases I have discussed were about accident insurance or fire insurance. The principle is of course the same.

The case I am now discussing occurred in the West. A man named Jackson took out \$5,000 worth of life insurance in the New York Life. That is, he signed an application for that amount. The application contained this clause: "The insurance hereby applied for shall not take effect unless the first premium is paid and the policy is delivered to and received by me during my lifetime."

When Jackson signed the application he executed a ninety day note for the first premium. The note and the application were sent to the general agents of the company, who kept the note and forwarded the application to the home office of the company. The latter issued the policy and sent it to the agents with instructions to hold it "until released by our medical board." Shortly the medical board released it.

A few days later, while the policy was still in the agent's hands, Jackson was killed by an automobile. The New York Life refused to pay it, although they held Jackson's note for the premium and the policy had been issued and released, because, they said, it had never actually been delivered to Jackson. The court, however, threw the defense out and the United States Circuit Court of Appeals affirmed. The court ruled that a policy to be effective didn't actually have to be put into the hands of the beneficiary in all cases; it was sufficient if it was deposited in the mails, properly addressed to him, or sent to an agent for delivery to the insured. Read this from the decision:

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A policy of insurance is delivered to insured when it is deposited in the mails, duly directed to insured at his proper address and with postage prepaid, even though in fact he never receives it. Likewise the policy is constructively delivered when it is mailed to an agent unconditionally and for the sole purpose of delivery to insured, even though the agent does not actually deliver the policy to the insured.

In several of the cases cited the stipulations were identical with that which is involved in the case at bar, and the courts regarded the words "received by" as adding nothing to the meaning of the words "delivered to." In the case last above cited the court said: "If the premium is paid when the application is presented, and such application is approved and policy executed as of that date, and nothing remains but to deliver the paper to the insured, it may well be held that the sending of it to the agent, to be by him given over to such insured person, constitutes a sufficient delivery in law."

The present case is one in which prior to the death of the insured, the policy was mailed to the local agents for the sole purpose of delivery to the insured. The stipulation that the insurance "shall not take effect unless the first premium is paid and the policy is delivered to and received by me during my lifetime" does not take the case out of the rule, for the first premium had been paid at the time of making the application, and during the lifetime of the applicant the policy was mailed to the local agent unconditionally for the sole purpose of delivery to the applicant.

So the New York Life lost its contention and was convicted of an attempt to avoid a claim on what two courts held was an insufficent defense. And this must be sure: that no member of Jackson's family, and none of his friends and none of the strangers who

know about this case will be likely to buy any more policies in the New York Life. That illustrates the foolishness of this tendency. which according to my observation, is certainly increasing among insurance companies—the tendency to unwarrantably resist payment to the policyholders who have faithfully carried the cost of the insurance, often at great sacrifice to themselves. As I see it, it is a great mistake and cannot fail to lose business for the companies guilty of it. However, I am not advising the insurance companies; I am warning the men who are beneficiaries of insurance policies to be on their guard.

(Copyright by Elton J. Buckley)

Retouching and Finishing for Photographers, by J. Spencer Adamson. Isaac Pitman & Sons, Ltd., London, Eng. 124 pages with illustrations. Bound in stiff boards, price \$2. Chambers, agent, Philadelphia.

There was a time when retouching in its application to photographic work was looked at doubtingly as indication that the photograph was defective and needing the resources of the artist's pen-cil for amelioration. Besides, those who professed the art of betterment of poor execution seemed possessed with the notion that their share in the improvement should be pronounced so as to exhibit their particular skill. Nowadays all this is changed; the retoucher is an artist who appreciates that his elaboration is only a mechanical means of emphasizing the good features of the photograph or minimizing the unintentional defects of the photographic artist.

The introduction of the new means and methods in photographic practice minimized the amount of retouching necessary, and so the individuality of the artist need not be obscured even by creditable

artistic retouching.

Retouching of the past was something apologetic, but it is unnecessary at the present to offer anything by way of justification or extenuation for doctoring with the pencil. But retouching skill is essential and no careful photographer would suf-fer his work to go out until it had passed the scrutiny of a conscientious retoucher, which implies that the present day retoucher is one who respects the work consigned to him.

He is educated in his profession and of course there are publications teaching him the art. We have before us a most excellent publication, intended to initiate the aspirant for the profession, with art and skill in his workmanship. The aim of the writer, who is an expert in this line, is clear expression of the essentials of the art. The subject is well handled and every branch of it adequately presented, so that those who wish to attain proficiency will find in its pages information which leads to definite ends.

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AS WE HEARD IT

The Jellinek Studio, of Centerville, Iowa, has been purchased by Mr. and Mrs. O. A. Bratz.

- F. Fortin has sold his studio at Third and State Streets, Alton, Ill., and has moved to California.
- E. F. Saunders, formerly of Omaha, has opened a studio in the Odd Fellows' Building, Exeter, Neb.
- N. Victor Campbell, of Augusta, Me., has opened a new branch studio at 50 Main Street, Waterville, Me.

The Kirby Photographic Studio, of St. Petersburg, Fla., was badly damaged by fire on January 21. Origin unknown.

- C. E. Lord, formerly of Alamosa, has moved to Pagosa Springs, Colo., and has opened a studio in the First National Bank Building.
- O. C. Clark, operating studios in Wichita and El Dorado, Kans., has just opened a new studio at 209½ East Grand Avenue, Ponca City, Okla.

A studio owned and occupied by George Weller, in the village of Milan, 11 miles west of Monroe, Mich., was completely destroyed by fire recently with a loss estimated at \$8000. The fire broke out in the dark room of the studio, where a large amount of chemicals was stored.

The Rosebud Studio of Gregory, S. D., recently purchased the Burke Studio and the fixtures and moved them to Gregory. This gives the Gregory Studio much added equipment and places them in a position to do a wide range of work. Mr. Haugen, former proprietor of the Burke Studio, has moved to California.

More than 40,000 negatives were destroyed by fire of undetermined origin, on January 19, which gutted the printing room of the Milloy Studio, in the Byrd Building, Madison Avenue and Main Street, Memphis, Tenn. The damage is estimated at more than \$5000, although a complete check of the loss has not been made. Damage is covered by insurance.

The Nina Wayne Grau Studios, in Toledo and Grinnell, Iowa, have purchased another studio, one formerly owned and operated in Montezuma by Forrest Horsford. Possession was given January 18. Miss Florence Saunders will be in charge of the Montezuma business. F. H. Seligman, partner of Miss Grau, has charge of the Grinnell business and Miss Grau is in personal charge of the Toledo business.

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The Status of the Profession

The biological law of "the survival of the fittest" in the struggle for existence, whatever validity it may hold in the economy of animal life, has been found inapplicable in the explanation of sociological problems. The effect of competition in human relations serves rather to hinder than to advance the improvement of the community of human interest.

It has been definitely shown, by the economist, that whenever the stress of competition is diminished by interposition of rational agency, invariably there is progress to a better condition of social affairs.

Where help is given in the struggle, success is more rapid and general conditions

improved, and the selfish competitor is pushed to the wall—and deteriorates.

In truth, this unsympathetic doctrine of "everyone for himself, the devil take the hindermost" has been found to play but little part in biology.

In pertains only to the lowest forms of organic life, and as advance is made, loses its significance, till in the higher phases of social animal life it is positively inimical to prosperity; the law of co-operation working more effectively for the benefit of the community than does the irrational law of competition.

The life of the herd is more prosperous than the life of the selfish solitary prowler, because, in the herd or flock, there is a community of interest by which the weak, as well as the mighty, benefit.

Economists have established, without provoking controversy, that competition in trade not only involves enormous waste, as we see in some cases in nature's prodigality to preserve the type, but co-operation prevents waste and yet secures the maximum in development.

The cave-man had to find this out, and the discovery was the first step toward civilization. Primitive man had to devise means to circumvent nature's competition. He found

that mutual interest was the lever to block the iron law of nature. The making of flint weapons defied the inexorable rule of struggle. And, as man advanced by coöperation, he appreciated more and more the need of coöperation and depreciated the cut-throat methods of individual advantage.

Without coöperation, how could society have ever organized, ever have had government, religion, law, the family, industrial and commercial life?

It follows, therefore, that rational coöperation is the only basis for success. So, let us make special application of this factor of prosperity to our photographic profession.

We must, in the first place, establish the status of the profession. Our profession is somewhat unique as a means of livelihood, for it is as much an art as it is a trade.

We must consider what are the relations between ourselves, as business agents, and the cultured public, to which we make appeal.

We must be inspired with the duty incumbent upon us of keeping up the high standard of the art phase of our trade, and, at the same time, not forget it is our business, from which we must derive equitable remuneration.

In a business, accounted a profession, such as that operated by a physician or an artist or an attorney, the determination of remuneration for services rendered is not fixed, as is the price set for mechanical or ordinary business transactions.

The tendency of fees is not toward the actual cost estimated by expenditure of time and energy, but rather toward the reputation and skill of the professional, and this should be taken in account by the photographer in fixation of price for service rendered.

The photographer who has attained reputation and consequent prominence in his profession, stultifies his profession by relying upon mere cheapness to attract business.

Of course, it would be foolish for him to lie back on his laurels and expect trade to search him out. He must remember he is a tradesman as well as an artist. He must resort to business methods to attract custom, but not the business ways of the ordinary merchant or mechanic. He must draw by his personality, always a potent factor when dealing with cultured people, such as he comes in contact with, by reason of his possession of talent. He must attract by the character of his entourage, the style of his advertisement. Of a necessity, this costs money and expenditure of time and employment of best apparatus and skilled labor, etc., and, besides, experience in dealing with all sorts of people and effecting accommodation with their idiosyncrasies.

All such schemes for securing patronage condition that he should make his price big enough not only to compensate for original outlay of cash, but also to give him a substantial reward for possession of knowledge and skill in his performance.

This assumption on his part of his right to charge proportionately for work done, involves the possession of the qualification of what he asserts.

He should have the judgment of himself free from prejudice, so that he may candidly determine in what relation his work stands comparatively with others in his profession, who affect high price. He must be honest to his own convictions, whether he is giving the same artistic return for the set price.

The comparison may be sometimes mortifying, to be sure, when he submits to this self-criticism.

He cannot conscientiously advance his price till he feels assured that his work has reached the plane of excellency which demands increase in price. This is the equity of the subject.

But, on the other hand, the photographer who knows and realizes his work is of highest standard is just as dishonest, if he lowers his price in expectation of increase of business. He is both foolish and dishonest, for nothing in economics has been more clearly demonstrated than the truth that low price degrades a profession and, eventually, ruins trade. Cheapness brings with it con-

viction of inefficiency in all occupations where the law of supply and demand does not obtain. Cheapness is evidence that the commodity offered is indifferent in character.

The artistic portraitist must keep in remembrance the difference between his profession and that of the commercial photographer.

The commercial photographer may be possessed of artistic ability, indeed, its possession is a valuable asset to him, and it is demanded of him to produce work which pleases artistic taste, but his business is more

on a par with ordinary trades in which the worker emulates art to draw custom, and so the commercial man is best served by establishing a fixed uniform price for service rendered because each commercial man has the same advantages as his rival, since his position is almost identical with his fellows.

But it is not so with the portraitist. He must exhibit in his work his particular individuality, which makes him different from others in his profession, and when his style of presentation has a pull on the cultured public, he is honestly entitled to a price commensurate with his ability to please.

Outline Sketch of Photographic History

A number of our subscribers, who are Rotarians, Kiwanis, Lions, etc., have made so many requests for a brief history of photography that we have compiled the following article, which originally appeared in the BULLETIN OF PHOTOGRAPHY several years ago. Demand for it is the cause for reprinting. The article is historically correct, and its publication, we hope, will fill the needs of our readers.

The progress of photography has been phenomenally rapid. Looking now at what it has accomplished, it is impossible to say what next it will present, or to limit its power to further extend our knowledge.

It is linked to physics, chemistry, and medicine, on the one hand, and to the graphic arts on the other. As to its practical value in sociology and industry, its achievements are unlimited. It is the hand-maid, not only of art, but of the arts as well; a veritable Briareus, whose multiple arms embrace every human motive.

The birth of photography is sometimes looked upon as a sudden emergence, like Pallas, a something fully armed and mature from the brain of Jove. But like all the great discoveries in the application of Nature's forces to the service of man, it is the product of many minds whose patient investigations silently prepared the way for its glorious advent in the early part of the 19th century.

Daguerre's immortal discovery is only the culmination of many co-ordinate discoveries, over a long period of time.

Much had to be known, much to be investigated, much that seemed of little practical value, before the crown of success was awarded the illustrious Frenchman, but this detracts nothing from his genius.

A casual reference of a few trivial incidentals, foreshadowing photography, gleaned by diligent research from the pages of ancient history is all that is needed to bring us to modern methods instituted for a purpose.

Aristotle noticed that the image of the sun,

when its rays passed through a square hole, is round and not the shape of the hole. Euclid demonstrated the rectilinear passage of light by projection of outside images upon an interior wall—but we note nothing further till we get to the middle of the 13th Century, when Roger Bacon's "Perspectiva" appears, describing an apparatus for viewing objects on the street.

The first record of a camera obscura for definitely projecting pictures of things outside, is given by Leon Alberti in 1437. Da Vinci seems to have been well versed in the science of optics and the theory of vision. His unpublished manuscripts give a distinct account of what we now call the pin hole camera, but no claim is made for it as a novelty. Da Vinci even forecasted the stereoscope. This was in 1420, antedating the time of Della Porta, 1458, who is generally credited with the discovery of the camera obscura, which seems to have employed a mirror, and so it is left to Daniello Barbaro, of Venice, (1568) to construct a camera employing a lens and the means of shapening the focus by use of a diaphragm. The Venetian painter, Canaletto, (1610) was, however, the first, as far as we know, to use a hand camera in his travels for sketching—actually the first kodaker.

In the 18th century, the camera seems to have been extensively used by painters in sketching landscape. In some of the instruments a mirror was employed to get over the reversal by the lens, prototypes of our reflex cameras.

In the 18th century, too, the lens was greatly improved by opticians, and Dollard, in 1758, showed how to remedy both spherical and chromatic aberration, the foundation on which all our modern marvelous lenses is made. The connection between the optical phase and the pictorial, begins to show at the end of the 18th century. We note the desire for some means of making permanent impressions of the image formed by the camera, and of applying the agency of light to fix, by chemical action, the picture the rays of light project. This brings us to the chemistry of photography, and to a view of the attempts to make photography an established fact.

The ancient Egyptians, manipulating with so many chemical bodies, must have certainly noticed the change in color under the action of light. The Tyrian purple was a fugitive dye, and the effect of light was doubtless manifest on other dyes.

Photographic chemistry may be traced for its inception to the Alchemists. Fabricus, at the middle of the 16th century, mentions the blackening of horn silver (native silver chloride). But Heinrich Schulze must be credited (1727) for making a sort of photographic print with a mixture of chalk and nitrate of silver. He cut out letters from sheets of opaque paper and putting the sheets around a bottle of the silver mixture and chalk, exposing to the sun rays, obtained the characters in dark on the chalky surface. He settled also that the action was due to light and not to heat.

The experiment of Schulze attracted the attention of Dr. Lewis, of England, who went much further, showing that bone, ivory, wood, etc., treated with silver nitrate, darkened under sunlight and that compounds of gold, mercury and other metals were also sensitive. On the death of Dr. Lewis, in 1781, Josiah Wedgwood, the potter, purchased his note books and also

employed Dr. Lewis as his chemist.

Before mentioning Wedgwood's contribution to the progress of photography, we must speak of Scheele, the famous Swedish chemist, who demonstrated that it is the blue and violet rays of the solar spectrum which act with most energy in the discoloration of the silver salts, the less refrangible rays contributing only about one-half as much energy. This was in 1777.

energy. This was in 1777.

In 1801, Ritter repeated these experiments of Scheele and showed that the spectrum had a band of visible rays beyond the violet rays, which acted on the silver even more energetically than the blue

and violet light.

We may now return to Thomas Wedgwood. His merit as a pioneer in photography lies in the fact of his realization of the possibility of making permanent impressions of the pictures formed by the camera. In collaboration with Sir Humphrey Davy, a scheme was worked out for making pictures on leather, ivory, and paper impregnated with silver nitrate. The leather surface was found to be the most readily acted upon, doubtless on account of the presence of the tannic acid in it. Here is the germ of our development method. But these pictures could not be kept on exhibition, as no practical means was known for fixation. This fixation now seemed to be the problem for experimenters.

It is rather strange that some of them should not have tried the newly discovered hypo, brought forth by Chaussier in 1799. This impediment in the way of permanency seems to have kept experiments with silver somewhat in abeyance for nearly

a quarter of a century.

Meanwhile, experiments took another direction and a start was made in a fresh line of

investigation.

The apparent impossibility of preserving the picture, so marvelously delineated by the camera, induced experimenters to discover some other agent or agents which would give the same result without the necessity of elimination of the persistent silver salt.

About 1813, a French investigator starts out on an entirely new line, Joseph Nicephore Niépce, a country gentleman of Gras, near Chalon SurSaone. He was interested in the new process of lithography. Instead of employing stone as the surface for reproduction of the picture, he employed metallic plates coated with various varnishes.

A fortunate impulse, from what we now call the subconscious, directed him to call upon the agency of light to transfer to the coated metal the line pictures forming his original sketches. Later on, about 1818, as shown in his recently published memoirs, he tried to make impressions with the camera and with approximate success. His originality lies in that he abandoned entirely the use of chemical bodies, strictly speaking, such as silver and the other metals and further investigated the vague suggestions of Wolliston and others on the action of light on vegetable and gums. Fortunately, he hit upon bitumen, a mineral pitch we now call asphaltum, and particularly a good variety at that, "bitumen of Judea." He discovered that it was soluble in oil of lavender and other oils, and that when spread upon a metal plate, by evaporation of the essential oil of lavender there was left an even, thin coating of the asphaltum, a super-imposed engraving or design on this film, under the influence of sunlight, transferred its impress to the surface of the plate, and all that was necessary to preserve the impression was to wash out the bitumen, not acted upon by light, by means of its solvents, oil of lavender, petroleum, etc.

The result was a perfect copy of the engraving, the lines being represented by the bare surface of the metal, the clear spaces by the bitumen, which the light had made insoluble to the essential oils.

Niépce gave the pictures had in this way the name heliographs. His next move was to find some means of printing the impressions from the metallic plate. The best results were obtained by etching the metallic surface with various acids, and with iodine, which had been discovered in 1812. There is preserved, in the museum at Chalon, a print made translucent and a number of proofs from it, printed from the etched plate first made by Niépce. It is the foundation of our modern photolithography and forerunner of the present

day process work. Niépce's discovery is dated 1826. At least we know that he had shown friends pictures or heliographs at that date; and further, that he actually made camera pictures by his method. But the production by the camera and lens took hours of exposure and the inventor himself noted the impracticability of the method in this direction. Not being satisfied with what he had accomplished, he relinquished his labors in this direction and devoted his attention to other lines of research for fixation of pictures made upon silver. In the meanwhile another Frenchman had been industriously working upon the same subject which had invited the attention of Niépce, the making of permanent pictures by light. This man was Louis Jacques Daguerre. Daguerre had been engaged in the research, we do not know how long before 1826, but at that date we are informed he had heard of what Niépce had effected towards permanent results.

Daguerre, up to the time of the death of his partner in 1833, seems to have simply worked on the old lines promulgated by Niépce, with the mere view to perfection of the asphaltum method, but after that date, he seems to have struck out in an entirely new direction, which gave great

promise, and which, in 1837, was in such an advanced state as to warrant a partnership between Daguerre and the son of his former partner, and in 1839 we have the announcement of the wonderful discovery of the Daguerreotype, by which actual portraits from life could be made in a few minutes, and that such pictures were permanent and might be examined in broad daylight.

Daguerre was an artist, or as some will have it, a traveling showman. Anyhow he showed remarkable skill in getting up scenic effect in what was called a panorama, a sort of petrified movie. He was, however, a genius, and had the faculty of seeing things in the entirety and in reaching, at a jump to conclusions, without necessity of long induction. Nevertheless, he knew how to check up in a practical way his imagination and patiently investigate causes.

We do not know how much, relative to the Daguerreotype, may have been had from the elder Niépce. We do know that Niépce had used iodine in connection with silver plates. But we have on record Daguerre's discovery of the use of mercury to develop the latent image formed on the iodized silver plate, and this is the crux of the whole problem at issue and the foundation of modern photography.

Daguerre's method is a direct positive method. An invisible impression is made upon the sensitive film of silver-iodide and subsequently brought forth in delicacy of tone and gradation by submitting the exposed plate to the vapor of metallic mercury. The metal affixes to those parts acted upon by light and in proportion to the intensity of the illumination.

The unaltered silver iodide was first removed by a bath of salt water, but eventually by hyposulphite, which was now generally recommended to notice by Sir John Herschel.

The discovery took the world's great hands at once and great credit is due to Daguerre and Niépce for their generous gift to the community, having contented themselves with a modest pension. The Daguerreotype, like its inventor, is a thing single and unique. As a reproductive process, it has never been excelled, indeed, if it has been equaled. Its beauty is unparalleled, and except for the addition of bromine to the iodine, to make the film more sensitive, suggested by Goddard, and the toning with gold by Fizeau, which imparted more vigor (intensification), it was not modified or even improved, and nothing further in this line was attempted, except some abortive efforts to get natural colors by its means.

We shall now have to go back a little pace, in laying out the road along which photography had to go, before it traveled on to its direct goal. It had to stop for supplies, which requires a little divergence in our talk. We return to the station where Wedgwood had been experimenting; back to silver nitrate and chloride.

In 1819, Sir John Herschel published, in the Edinburgh *Philosophical Journal*, his investigation about hyposulphurous acid and its associates, one of these we now call "hypo" (sodium thiosulphate). Herschel pointed out the value of this salt as a solvent for the silver chloride in the fixing of the photographic picture, directing attention to the necessity of getting complete solution by having an excess of hypo salt.

Fox Talbot, an English gentleman of scientific taste, had followed up in the lines of Wedgwood

and Davy, but secured greater sensitiveness by allowing the silver chloride to be formed directly in the fibre of the paper, so that there was present, at the same time, a certain amount of free, unconfined silver nitrate. This free silver acted somewhat as a catalyzer, and so the time necessary to produce the image was much reduced, and it was possible to take pictures by the camera. But just about this time announcements were made of Daguerre's method, the results of which quite eclipsed the work of Talbot.

Talbot's pictures were not photographs, made by development of the latent image, the discovery of Daguerre; however, the method of development by mercury is not practicable with paper, and is in no way analagous to what is now known as "development of the invisible image."

We must record another deviation made about the time of the Daguerreotype, the discovery by Mungo Ponton of the sensitiveness of the salts of chromium to light. He coated a paper with a solution of potassium bichromate, exposed it to light, and showed that it changed in color, and that the image resulting from superposition of an engraving could be preserved, simply by washing out from the paper the unaffected bichromate.

This seemingly unimportant phenomenon is the foundation of the carbon process, kallitype, gum printing, photogravure, etc. This was in the eventful year 1839. Poitevin in 1855 used the method for line work and Pouncy invented the gum print, and in 1854 Swan, our carbon process.

The camera pictures hitherto made had been negatives on paper, which was made translucent, so as to secure, by another printing, positive prints, and although Herschel mentions depositing a film of silver chloride on glass in 1840, experiments were confined exclusively to paper, and the method besides received an impulse from Rev. J. B. Reade, who had been engaged in using Wedgwood's method for making pictures by the solar microscope (about 1839). We may call to mind that Wedgwood found that he got the best results on leather, which fact probably suggested to the Rev. Reade to tan the paper, so as to give it a leather-like surface.

He prepared some sheets with gallic acid and was surprised to note the increased sensitiveness, but the cause of it escaped his ken, that the gallic acid exerted an action during the exposure as well as after, and he was ignorant that he had found out a new development of the latent image.

Reade happened to tell Ross, the celebrated optician, who told it to Talbot, a man of more scientific nature, who found that the image had by the printing with gallo-nitrate of silver and potassium iodide, was greatly intensified by further treatment with gallo-nitrate of silver.

Talbot, who seems to have been of practical trend of mind, as well as scientific, took out a patent, incorporating this behavior of the gallate of silver, without consideration of his indebtedness to Dr. Reade. His process was called the Calbotype.

The same year of the patenting of Calbotype, another patent was granted to Claudet, who had published numerous papers relative to the physical and chemical action of light. Claudet's patent at this time was for the use of red or yellow light in the manipulation in photographic processes, candle or weak lamp light hitherto having been the means for illumination in the dark-room.

But the Daguerreotype, with its splendid results,

was the popular method, and professional workers sprang up everywhere and almost simultaneously in America, and soon we hear of artists and elaborate studios,

In the meantime, a discovery had been made which created a new era in photography and relegated the Daguerreotype almost to desuetude.

Professor Schoenbein, of Basle, gave to the world collodion, which at once offered to photographers just the medium they wanted for incorporating silver salts and spreading a film of even texture over a plate of glass. You will call to mind that the Daguerreotype was a direct positive. Only one picture could be made at a time and that a reversed one, like that reflected in a mirror. This was a drawback, because duplication from the original was out of question by the impracticable methods suggested. There was no way of printing from the Daguerreotype and the Calbotype showed unpleasantly in the print the fibres of the paper negative.

It may here be necessary to tell the rising generation of photographers something about the collodion process, for wonderful as it was regarded in its day, and the marvelous impulse it gave to applied photography in all the arts and sciences, at the present, it is looked upon almost as a lost art, its practice being now relegated to one or two particular provinces in photography.

Collodion is a solution of guncotton, or pyroxyline, in ether and alcohol. It forms a viscous, readily flowing liquid, which, by evaporation, leaves upon the sheet of glass a thin, even film of

uniform thickness.

For photographic use, the required quantity of iodides and bromides are incorporated first in the liquid collodion. A couple of minutes is sufficient for the film to set, so that the plate may be immersed in a bath of silver nitrate, of proportional content, for the bromides and iodides to combine with the silver, and form silver bromide and iodide. The plate is now exposed wet in the camera, inasmuch as the drying of it would interfere with its sensitiveness and also the evenness of the film itself. It is to Frederick Scott Archer (1851), a sculptor, another artist, that we are indebted for the working out of a practical method. His friend, P. W. Fry, contributed some improvements, but all their results were generously given to the public.

The results had by the collodion method were so far above anything had before, that this method may be set down as the basis of our modern photography. It came almost immediately into general practical use and displaced the Daguerreotype, and many adepts in chemistry presented valuable improvements and methods of employment, particularly in the way of developent of the latent

image.

Scott Archer, however, first suggested the use of pyrogallic acid for development and this links his name with our present modes of development.

The collodion method is a negative process, and so furnishes the ready means of unlimited duplication. The collodion method, or as it was generally called, the "wet process," was vastly more sensitive than the Daguerreotype. In fact, it ultimately was so improved that pictures could be made of moving objects. The prints of the waves of the sea by Le Gray are the equal of many made with our high sensitive films. The drawback, however, was that exposure had to be made while the plate is wet, on account of the

tendency of crystallization in the dry film. Various and ingenious methods were devised to meet this discrepancy. The most successful being that of Taupenot, who made the dry collodion albumenplate and that of Sayce & Bolton, called the collodion emulsion process. Though not as sensitive as the wet plate, still this dry plate method was fast enough for ordinary needs, and the plates were very convenient for taking on journeys, as their keeping quality was excellent.

The beauty and wealth of gradation had by this collodion negative method attracted the attention of artists, and established the reputation of photography as a means of pictorial expression, so that we hear of exhibitions of art photography and laudation by art critics of the pictures by the camera. A space was given for photographic art

at the World's Fair in 1852.

Furthermore, there was an effort made to supply more adequate means in the printing media to give translation of the excellent negative work and all along this line there was progress. In 1858, Pouncy brought out his gum-bichromate print and the carbon print also was brought to a high degree of perfection by Swan, Johnson and others.

of perfection by Swan, Johnson and others.

As early as 1842, Sir John Herschel had published a paper on the sensitiveness of the iron salts to light and one of his processes survives in our ferro-prussiate or blue print process. Robert Hunt, about 1850, sought to precipitate platinum upon the iron image, had in printing-out, by the Herschel method, but did not succeed. Robert Hunt contributed very much to our scientific information in his "Researches on Light" and must be remembered as a pioneer in photography, but he belongs more to the history of science than to photography. Though he failed here to get the deposition of the platinum on the iron, he must be credited for having suggested the value of such a method to W. Willis, who, in 1873, received a patent for platinum printing, an absolutely permanent printing method, and a very original one, notwithstanding the hint from Hunt.

The platinum process was greatly improved and is acknowledged today as one of the best means for securing the full values of the negative in a

most pictorial way.

The almost inestimable value of the collodion process had hardly been established before the many shortcomings, attending its practical application, began to manifest themselves. The principal drawback in its employment was the necessity of exposure of the sensitized plate while wet. This limited its use to studio work, and precluded its employment for out-door photography without the burden of much paraphernalia. In interior photography, where exposure extended sometimes to hours, the film dried before the expiration of the necessary time for getting the impression.

Besides, the practice entailed considerable knowledge of chemical manipulation to keep the silver bath in good working order. Many attempts were made, as we have seen, to produce a dry plate which should exhibit the virtues of the wet, but it is not necessary here to speak further about

these efforts.

In place of anything better, however, these processes were used for quite a time, among which the Taupenot process was the most practical, and it stimulated experimentation, because it demonstrated the ultimate possibility of a successful issue with dry surfaces.

The tannin plates of Major Russel should also



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be mentioned, as well as the albumen-beer process of Captain Abney, which was used successfully for photography in the transit of Venus expedition in 1874.

These are but the stepping stones to something better, and the stepping was quite lively, which speaks loudly for the interest in a scientific investigation in photography. No other science has leaped with such bounds from infancy to maturity.

Collodion emulsion was the intermediate step onward.

So early as 1853, a French photographer, Gaudin (how much France has contributed) prepared emulsions which could be kept and used when needed by simply pouring the fluid upon the glass, but it was not really until 1864 that such an effective emulsion was devised. This was the production of Sayce & Bolton who, by addition of silver nitrate to a bromized collodion, developed the silver bromide in the collodion. The Beechy Dry Plates, which succeeded the Sayce & Bolton emulsion, were deservedly popular for a long while.

These tentative efforts to perfect the dry plate

stimulated busy brains and cunning hands, but it was not till 1871 that Dr. Maddox, of Southampton, England, overcame all obstacles and gave the true gelatine dry plate. He published that year, in *The British Journal of Photography*, an account of his production of an emulsion, the chief contents of which were gelatine and silver bromide.

The gelatine was first swelled in cold water, then dissolved by heating and a little nitro-hydro-chloric acid added, also cadmium bromide and nitrate of silver, producing a milky-like emulsion. Plates were coated and exposed, and developed by pyrogallic acid.

Maddox plates were slow, but they demonstrated the value of the new departure. Dr. Maddox discontinued experiments, publishing his results completely, in the sanguine hope that ultimately the great problem would be worked out, and his predictions were not long in being verified.

Amongst the many who took up the problem, we can only mention Burgess & Kenneth in England, who first put on the market a commercial gelatine dry plate. But this plate was not a financial success, because conservativeness opposed them and



C. Wolf Berlin

the plates themselves probably did not work uniformly, and so entailed loss from errors in exposure, etc.

The fact is, that some more knowledge was needed relative to the behavior of bromo-silver gelatine emulsions and experimenters all over the scientific world set to work at the problem.

We run the risk here of neglecting some worthy investigator, or many investigators, by not giving credit for earnest labor and valuable outcome, but our purpose is an outline sketch merely. We may, however, here chronicle the introduction of a substitute for glass as a basis of sensitive surface—the celluloid film which possesses supreme advantage in certain processes and has made

possible cinematography.

It was probably the realization of the fact, long known, that the sensitiveness of bromine to light is greatly intensified by heat, which led Mr. Charles Bennett, an amateur photographer of London, to boil the solutions. It is attention to such apparent trivialities in observation which often lead to the mightiest results, (the history of science can give us many). So Bennett boiled his solutions and thus succeeded in making an emulsion, which surprised himself and all others, not only from the better quality of the results, but also from the marvelous rapidity with which an exposure could be made. He generously gave his discovery to the public. This was early in 1878, and the first thing photographers knew, enterprising manufacturers were flooding the market with a first-class commodity, which gave better pictures with less labor than collodion.

The introduction of the gelatine dry plate caused a complete revolution in the art of photography, and an elevation in the status of the profession. But this is no place for eulogy. We must note the advance, but let us stop here to say a word about the stimulus of this, the new medium for photography in its influence in the direction of perfecting the mechanical appliance of photography.

We call to mind the clumsy cameras of early practice in photography, and also when collodion came into use, how the camera had to be constructed so as to hold the plate in its wet condition and how soon the wood rotted by action of the dripping solution. When the conveniently handled gelatine plate made its advent, changes were wrought in the form and interior mechanism of the camera in order to meet the increased rapidity of the plate.

New appliances succeeded each other with such rapidity that we forget the sensation of one day in the marvel of the next. One particular development in apparatus, however, must be noted.

In tracing the history of any novelty, we are sure, if we look back far enough, to see the germ of it, covered with the dust of forgetfulness, because it was born out of time and there was not use for it in its day and generation. As far back as 1854 we can see a cut in *Hunt's Photography* of a roller slide for making a succession of pictures in the camera, on a long strip of sensitive paper.

It is crude, to be sure, but it had the idea, all right. We hear nothing more of the roll holder until 1875, when Wernerke published a description of his contrivance. There are here two rollers on which a film is wound, capable of presenting 100

exposures.

Through a dark glass, one may note when the particular portion of the strip is in position for

exposure. But the roll holder proper had to wait for the celluloid film to attain perfection, but George Eastman was a little in advance of this continuous film roll holder. He realized the commercial possibilities of a hand camera, provided with a roll of flexible, sensitive material instead of glass and gave to the public the "Kodak," in which bromide paper, from which the film could be stripped, was used. This was in 1888. Then celluloid came, and ultimately we had the daylight loading cartridges or as they are now known—films.

The marvelous increase in sensitiveness, incident upon the use of the gelatine plate, suggested the employment of artificial illumination, and so it became possible to apply photography for certain purposes, impossible with the wet plate method. The electric light, to be sure, had been previously called into service, but the results were not comparable with what was found possible with the

use of gelatine film.

Improvements in methods of lighting with electricity follow so quickly that it would require a special paper upon the subject. Time was when the photographer was compelled to select his studio, with reference to the character and source of daylight illumination, now he is independent of time and place, and is capable of putting out work of high artistic quality. Thus one great movement in advance stimulates many other movements.

Another development, which had arisen out of the extreme sensitiveness of the dry plate, is flash-light photography; that is, pictures capable of production in fractions of a second (instantaneous) by ignition of magnesium powder incorporated with chemicals furnishing oxygen to the burning metal. The photographer is thus enabled to carry around with him "a pocket edition of the sun," inasmuch as the actinic energy of burning metallic magnesium is about ½ that of the sun's power.

From its very inception photography was looked on as an exponent of art. Its discoverer was an artist and the beauty and accuracy of its reproduction of nature indicated that it would possibly be a rival to the graphic arts, but when the painter came to study, he noted some idiosyncrasies in its performance, which militated against presentation of natural color in terms of artistic perception. In other words, photography gave false values to nature's color, due to inverse ratio of intensity in the red and yellow and the blue and violet of the solar spectrum,

The monochrome reproduction of the colored subject was not true to nature, because while the yellow region of the spectrum is the brightest to the eye, and the blue and violet the feeblest in luminosity, yet these latter rays in photography have the predominant action on the sensitive plate.

This inversity, as we have seen, was pointed out early in the history of photography, and was gravely felt by practitioners in the art. Many attempts were made to get correct the false rendition, but they were attended with but little success, until Dr. Vogel, of Berlin, in 1873 made the discovery that the addition of certain dyes, like coralline, changed the maximum of sensitiveness of the spectrum.

Frederick É. Ives, of Philadelphia, was making investigations about the same time as Vogel, and had suggested the use of chlorophyl as a sensitizer. Eder, of Austria, and Abney, of England, as well as others, followed up these discoveries

and the result was the modern orthochromatic plate was made a practical success in the improvement of photographic rendition of the colors of

ature

Whether the explanation of the action of dyes is due, as Vogel claimed, to absorption of the light or as Abney opined, to be the formation of a particular organic salt of silver, does not here concern us. The fact remains that the dyes do render the plate sensitive to the rays they absorb, so that working along this line has resulted in production of a most satisfactory color sensitive plate; when screens are used to reduce the action of the blue rays, inasmuch as it is found that while sensitiveness to certain colors is augmented, there is also extra sensitiveness conferred over the whole, which without this depression by the yellow screen, the corrected effect might often be nullified. So, further experiment was instituted and resulted in production of plates with orthochromatic value without the interposition of screens, nevertheless the value of screens in connection with orthochromatic films cannot be dis-

The approximately correct color plate stimulated considerably the experimentation towards a method of actual color photography or the production of a picture in all the various tints of nature's gorgeous coloring. This desideratum had, from the very beginning, been sought for, and it was hoped that some direct method might be

eventually attained.

Early in the art, we are told of some direct impressions of color. Dr. Seebeck, of Jena, in 1810 got some distinct traces of colors of the spectrum on silver chloride paper. Herschel is said to have made a remarkable reproduction of the bands of color of the spectrum and later Becquerel, a picture of a gaudily dressed doll, which reproduced the colors quite accurately. St. Victor sent specimens of his color photography to the Exhibition of 1862. But none of these images could be fixed, and hence the results not being permanent, were of no practical value. Hopes were raised in 1887 by the researches of Carey Lea, but nothing followed.

The direct method of color reached its culmination in the work by Gabriel Lippman, 1891, a picture produced by differentiation of light, but his process, though of great interest, still remains

a mere laboratory wonder.

Experimenters seemed to regard the production of direct color photography futile, and so turned to indirect methods, which were attended with more practical result, even if they may not be looked upon as the real solution of the problem.

Success in this indirect method was, for a long time, hampered by reason of the falsity in the ordinary plate's rendition of color in monochrome.

But as early as 1861, Clerk Maxwell, a professor of physics in Cambridge, England, described the outline of our present day three-color process. The results had by the three-color scheme are strikingly beautiful, and the trichrometric method of Frederick E. Ives is marvelous in its reproduction of nature's coloring, but scientifically the process is not a realization of natural color photography. The three-color method is based on the Young-Helmholtz theory of color vision, and requires three distinct negatives taken through appropriate screens. The aim of each screen is to permit action of light from the parts of the subject which excites, in our vision, one of

the three sensations of color. These three negatives are then printed in colors and when simultaneously viewed, result in the impression of all the colors. The negatives themselves are only records of the degree to which the subject excites the three-color sensations to our vision.

The methods invented by the Brothers Lumière and the Agfa Products, Inc., are at present the most popular. The Sanger-Shepherd process also

gives striking results.

An improvement in three-color photography was the beautiful process perfected by the Messrs. Lumière, of Lyons, in 1907, the Autochrome Process. The objection of coarseness of grain incident upon the other additive methods of Joly, of Dublin, and that of McDonough, of Chicago, (one plate methods), both of which appeared independently of each other, was overcome in the Lumière plate by the use of dyed starch grains (microscopic in size) on the screen plate.

The annoyance and difficulty also of registration was gotten over by coating the screen itself with the sensitive emulsion, so that when exposure is made through this color screen and the plate developed, we have, in development, the negative in contact with the screen, and furthermore, we have the positive had from the negative which is necessary to get the true color reproduction in the same emulsion on the negative, and in perfect automatic registration with the individual starch grains through which the exposure had been made.

The Autochrome was followed by other screen color plates. The Thames color plate, for instance, which employed a line half-tone screen. There were also introduced what are called subtractive process plates which absorb or subtract part of the white light reflected by the paper, black being formed by all three colors absorbing all the reflected light. The Sanger-Shepherd plate, mentioned before, is a subtraction plate. The prints are made in bichromated gelatine and colored with the respective dyes and the three films bound up in accurate register.

Frederick E. Ives projected a dyed film process, which reduces the time of exposure considerably. He prints with bichromated fish glue on an amylacetate collodion film, develops the image in

cold water and then dyes the films.

There are, also, numerous other processes of the kind, but all depending upon the same principle—the Pinatype and the Bleach-out process, the latter has the virtue of being an exceedingly simple process, but somewhat limited in its application. The germ of this process is found in the experiments of Sir John Herschel (1842), who showed that a dye of a certain color may be bleached out by a dye of complementary color. A commercial paper of this kind was put on the market, as the Uto paper, but did not meet with much success.

In our article we have reached up to the present time, and yet, ere the printing of these outlines, some new discovery may be made, for it would be difficult to name a branch of science or even a department of industry which has not profited by photography.

Wonder after wonder has been revealed and the end is not yet. Just think of sending a photograph

by radio across the ocean.

May we not safely say that scientific progress would have been considerably hampered had not photography suggested a means to end. How much has it done for astronomy, and revealed to us what, at one time, was pronounced impossible to human ken, the material constitution of the heavenly bodies. At all the leading observatories of the world, photography has been used to map the heavens, and to its delicate eye myriads of stars have been revealed beyond the power of the most powerful telescopes. Or who would imagine that photography would be called to determine whether the Einstein corpuscular theory of light is true or false—the latest thing in science.

Besides, has not photography come to the aid of the healing art? Who, in the past, could have divined that photography would be a potent and unerring guide to the surgeon's knife, and a means

of alleviating suffering?

We are all so familiar now with the X-ray photography that our outlines need only mention the name of Roentgen, the discoverer (1895).

Photography plays its important role in art, but that it should play also a part in education and amusement seems something foreign to it. Hardly less a surprise than X-ray photography was the development of animated photography or

the motion pictures.

Marey and Muybridge, before the introduction of the celluloid film, succeeded in getting motion pictures on the screen, but a mighty impulse was communicated when the continuous sensitive film and the Edison Kinetoscope revealed the possibilities of the Cinematograph, not only in providing popular amusement and entertainment but valuable instruction. Wordsworth has written a beautiful sonnet on the Marvels of Painting, but how much better do his words apply to the marvelous art of photography.

Praised be the Art whose subtle power could stay Yon cloud, and fix it in that glorious shape; Nor would permit the thin smoke to escape, Nor those bright sunbeams to forsake the day;

Which stopped that band of travelers on their

way,

Ere they were lost within the shady wood. And showed the bark upon the glassy flood Forever anchored in her sheltering bay.

Soul-soothing Art! which morning, noon-tide, even,

Do serve with all their changeful pageantry; Thou, with ambition modest, yet sublime,

Here for the sight of mortal man hast given
To one brief moment caught from fleeting time
The appropriate calm of blest Eternity.

3

Judge: "Have you a lawyer in court to prove that you didn't steal the watch?"

Ephraim: "Yo' honor, he says he won't 'blige me dat way, 'ess Ah gives him de chain, too!"

샹

Biggs—"I called on Mabel last night and I wasn't any more than inside the house before her mother asked me my intentions."

Jiggs—"That must have been embarrassing."
Biggs—"Yes, but that's not the worst of it.
Mabel called from upstairs and said, "That isn't the one, mother."

Enlargements

On leading bromide and chloride papers. High-grade projection prints for portrait and commercial photographers. Especially equipped for large sizes and quantity work.

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Enlarged or reduced negatives or positives.

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PRICES FOR COMMERCIAL PHOTOGRAPHY

We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

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Adding to the Income through Side-Lines

MRS. H. H. DENISON

IV-ENLARGEMENTS, FRAMES AND COPIES

Two things that every photographer should be prepared to do, along with his regular work, are to make enlargements and to do copy work. These are both really photographic. The only reason they might be classified as a side-line is that not all photographers do this kind of work.

Every studio should have an enlarging machine. It need not be an expensive affair, as machines of various prices are on the market.

There is a heavy call today for photographic enlargements; not the large, old-fashioned kind, but the smaller ones, suitable for desk or boudoir. These any photographer can readily enlarge direct from his own negatives. The 8 x 10 enlargement is the most popular size, and by having them colored and in harmonizing frames, they are very attractive. A nice line of samples of these should be where everyone ordering photos can see them. Orders for these are easily obtained along with the orders for photos.

Enlarging from the kodak negatives of customers can be made profitable. Here, also, carry a nice line of samples where they can be seen. It is well to have the small kodak print exhibited together with the enlargement, comparing the two. By pointing out to your kodak customers, as you deliver their regular work, that certain negatives would make good enlargements, orders are often easily secured.

If you have agencies for amateur finishing, let them also have a line of sample enlargements from kodak negatives and take orders for you.

All photographers occasionally have orders for copies. This can be turned to good account with a little planning. Use an ordinary portrait camera. A 6½-inch and a 10½-inch focus lens will cover most of the work if you do not wish to buy special equipment.

Most photographers have found that

copying teachers' photos into small ones for application purposes, is a paying thing. As they are finished in gloss paper, the cost is not heavy.

Copying is often necessary for enlargement and photo orders. When copying is done, always charge a fixed price for the copying itself. This is to be in addition to the price of the enlargement or photos. If a person is especially good at copying, he can often secure large orders from commercial concerns.

While framing is necessarily almost a distinct department by itself, it is perhaps one of the most profitable of side-lines. It fits well, also into a studio. Photos, enlargements, etc., are there to be framed. Where could a frame order be more easily secured?

Do not make it necessary for your customers to go to the drug store for the silver and ivory frames for their photos. Carry a complete line of these little frames and any others for which they might ask. The need will create a demand for them.

Probably the most profitable of all in the framing department will be the made-to-order frames. The demand is heavy and the man who can do the work as it should be done will be kept busy.

Have a fixed price for the work. So many items make up the complete frame that unless each item has a definite price from which to figure, you will find your prices on finished frames varying where they should not. Also, charge enough for the making to cover the time you must spend on it, remembering that it takes nearly as much time to make a small frame as a large one.

Carry a good assortment of mouldings of the kind that do not crack or chip off in a few months. You cannot make work that will be permanently good with poor material.

Cut a sample about a foot and a half long from each kind of molding. By placing a screw eye in one end, each sample can be hung on a rack where it can be easily selected. When a picture comes in for framing, place the sample on the edge of the picture as the frame would be. By trying one sample after another, the one producing the best effect can be easily chosen.

The effect of many a fine picture is spoiled in the framing. Study to see that the frame is in perfect harmony with the picture it surrounds. This is the most important thing to bear in mind in the work. The making of the frame is not difficult, requiring only a careful and neat workman with a small amount of genius for working with tools.

26

An Attractive Package

C. H. CLAUDY

"How much are you going to spend on fitting up your new studio?" I asked a photographer who is going to move.

"About thirty thousand dollars," he answered.

"That would bring in \$150 a month, or \$1800 a year," I objected. "Pretty little income to pay every year on looks, isn't it?"

"How long since you've been to market?" he asked me, apparently changing the subject.

"This morning. Had to take Friend Wife and bring her home with baskets and packages and things."

"Then you doubtless saw one of those stands where they sell loose olives and pickled onions and potato salad and mince meat and hash made of pickles and all that, didn't you?"

"I believe there was such a stand, but there are not many of them."

"There are not! And you didn't buy any sugar out of a barrel nor any crackers out of a box. The chances are ten to one your wife bought olives in a bottle. Almost everything, except meats and fresh vegetables, comes in a can or a box. As a boy, you watched your mother buy lard by the pound out of a tub. She bought unwrapped





Reproduction of portrait made by Wm. Shewell Ellis, Philadelphia, Pa.

Pleasing Qualities

THE Series II Velostigmat f4.5, a general purpose lens, will render, with pleasing results, all-around studio, home portrait, enlarging, copying, speed and commercial work, because—it is a corrected anastigmat, has the high speed of f4.5 and is equipped with a diffusing device that will enable you to obtain the softness so desired.

Available in focuses from 3½ inches to 19½ inches. Send for catalog.

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soap and loose olives and bread unwrapped and cakes measured in a bag by means of a grocer's hand. Sugar and salt and flour were sold loose. Today every one of those things and a thousand more come in packages, cans, boxes, containers, and you gladly pay the extra price for a smaller quantity because of the cleanliness and attractiveness of the food so presented."

"I don't doubt that is true," I answered.
"But what has it to do with your thirty-thousand dollars and your new studio?"

"Everything!" answered the photographer. "This is an age of appearances. The quality must be in the goods, but the package must look as if the quality is there. I dare say the lard you get today in a can is no greasier than the lard we used to buy from a tub, and personally, no pickle from a bottle tastes as sour as the one I used to fish out of the barrel and the vinegar with my dirty little paws. But I'd rather have the bottled and the canned goods. I don't believe that the quality photograph I shall make in a new and much dolled up studio will be any better than the ones I am making now, but my place is going to look quality as well as give it.

"What is the reason hard-headed railroad corporations spend untold quantities of money on railroad stations, marble palaces, enormous rooms and monumental buildings? A passenger doesn't pay any more who uses these stations than one who gets on at a country station. But the great railroad terminal is a standing advertisement of the luxury and ease and pleasure of modern travel.

"Why does a modern department store spend so much for mahogany fittings and hold lengthy conferences over the width of aisles, only to decide to make them wide and thus lose valuable merchandise space? Because of appearance, and the luxury of modern trading. Why do women always buy the shiny car with the flossy decorations? They don't ride any easier or go any better than the plain black cars. But they look better!

"You truly observe that I shall pay \$1800 a year for the privilege of having a very handsome entrance and reception room and every known convenience in dressing rooms and operating rooms. And I won't make any better pictures there than I am now making. But I will look as if I did. My patrons will feel at home. They will feel that they are in the home of successful portraiture. They will like to come and stay in my place. I shall have to sell ten more eighteen-dollar orders every month to make up my gross income. But I figure I will sell several times ten more, by having a place of which my sitters and I can both be proud.

"The money came out of the business, not out of my individual income. I have been putting it away in a sinking fund for many years, looking forward to the time when the natural increase in my work would require a new and larger studio. Now the time has come. I am spending that money without a qualm, knowing that it will come back to me many times. The income I derive from it in an investment would be all "velvet," but investing it would require me to give up my idea of a handsome place of business.

"I believe in my business. I know my customers like my work and my prices because they come back. But I also know that there are competitors of mine who have large businesses, and they don't make any better pictures or charge any less. They have the business because they look as if they rated it. I am going to make my package as attractive as I can. I am going to look as if my business rated a fine reception room, and I am as absolutely confident that the same principles which sell handsome packages with quality inside in the market, will sell photographs for me!"

I hadn't a word to say!

32

One of those Kindly Old Parties who are always making the life of a Reg'lar Feller a misery paused in horror before a rough-and-tumble street fight.

"Boys! Boys!" she remonstrated. "Don't you know that you shouldn't fight on the Sabbath?"

"But," retorted an urchin bystander, "that's the only day we ever get to see each other."

SUPER-HYDRATED PAPERS

SUPER-HYDRATED paper is as great an advance in the field of photography as the self-starter was in the automobile field.

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Every photographer should know for himself just what super-hydrating has done for photographic papers.

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ENTRY BLANK FOR THE \$500 GOLD PRIZE

MIDDLE ATLANTIC STATES CONVENTION, March 29, 30, 31, 1926

DAVID B. EDMONSTON, President, P. A. of M. A. S., Hotel Washington, Washington, D. C.
$\left\{ \begin{array}{l} I \text{ am} \\ We \text{ are} \end{array} \right\}$ sending you this date, 1926,
by { express mail parcel post} (prepaid)photographs for entry in parcel post} the \$500.00 gold competition (Competitive Class).
$\left. egin{array}{c} I \\ We \end{array} ight\}$ agree to the published rules governing this competition.
$\left. egin{array}{c} I \\ We \end{array} \right\}$ enclose \$ (\$2.00 for each photograph) entry fees.
(Signed)
Address

The M. A. S. Competition—\$500 in Gold

will be awarded for the best photographic portrait exhibited at the Middle Atlantic States Photographers' Convention, March 29 to 31, 1926, to be held at the Hotel Washington, Washington, D. C.

Competition open to the world.

Entrants to this competition agree and subscribe to the following rules governing same:

First—No exhibitor will be allowed to make more than three entries.

Second—Each entry shall consist of one photographic portrait.

Third—Portraits not to exceed twenty inches in length.

Fourth—All portraits must be framed and without glass.

Fifth—All exhibits must arrive in Washington not later than March 10, 1926.

Sixth—The exhibitor's name must not appear on portrait or frame.

Seventh—An entrance fee of \$2.00 will be charged for each entry, to cover handling charges.

Eighth—The winning portrait shall become the property of the Photographers' Association of the Middle Atlantic States, who will present it to the Smithsonian Institution for permanent exhibition.

Ninth—The jury of selection shall consist of one portrait painter and two photographers.

Tenth—The judges shall have the authority to reject any exhibit.

INSTRUCTIONS FOR SHIPPING

Box covers must be fastened with screws and return address placed on under side of cover, with transportation charges prepaid.

All foreign exhibits must be marked "For exhibition purposes only, no commercial value."

Any exhibit failing to comply with the above rules may be barred from the competition.

Entrance fee of \$2.00 for each portrait must be mailed in time to reach David B. Edmonston, care of Hotel Washington, Washington, D. C., on or before March 10, 1926.

All exhibits must be plainly marked and addressed to

DAVID B. EDMONSTON,

President, P. A. of M. A. S.,

Hotel Washington,

Washington, D. C.

"Treasure Hunt Convention"

Of course you know we have decided on March 8 to 11 for our Southeastern Convention which will be held in Atlanta at the Hotel Ansley.

A new feature has been added that is going to cover some one's expenses. (Why not yours?)

TREASURE HUNT OF GOLD

A Treasure Hunt will start from the Hotel Ansley on Monday afternoon, March 8, to find the Hidden Treasure of \$25.00 in gold. The only hint we can give you in this hunt is that it is in some Atlanta Studio. BE ON TIME as "Finder's Keepers."

This is just a starter of the Treasures that will be found at this Convention.

TREASURES FOUND FOR PROGRAM

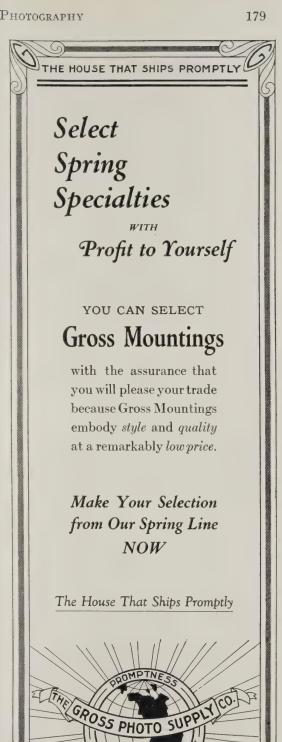
Your committees have been on a Treasure Hunt for Talent and found among the jewels, Charles Aylett, on Portraiture; Walter Scott Shinn, in Photographing Children and Lens Protection (don't miss this). Then there is our Southern National President, Mr. James E. Brakebill, who has an important message for us; Harry Wills, on Artificial Lighting; Harry Elton, on Copying; Guy Bingham, on Photo Finishing; Cliffe Reckling will give us something new and worth while.

Last, but not least, is our "Round Table Treasure," where questions that have been perplexing you, pertaining to retouching, selling, lighting, etc., will be answered. BE ON TIME.

YOUR TREASURE PICTURES

In your Studio you have Treasures. We want you to send three or four of these pictures to Mr. Willis McCrary, c/o Hotel Ansley, Atlanta, Ga. To make this easier for you and your committee, send in by Friday, March 5th.

The National Association has requested that we send an Exhibit, to be known as the Southeastern Salon Exhibit. A committee of three has been appointed to make this selection. Should your picture be chosen,



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"TOWLES' PORTRAIT LIGHTINGS" contains all the lighting effects so popular now, as well as all the older effects. There are diagrams for 37 lightings, with instructions so plainly and briefly written, that you can absorb them with one reading.

"TOWLES" will increase your profits because you will get in more sittings and you will get more in your lightings than you ever did before.

We'll get "TOWLES' PORTRAIT LIGHTINGS' off to you the same day your order is received if you will send the little coupon TODAY.

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we will take the liberty of sending it, unless you write us to the contrary. BE ON TIME.

TREASURES FOUND IN ENTERTAINMENT

The Pirates will be on hand to open their Treasure Chest, Eat, Drink and be Merry.

Monday night is the Smock (not mock) Dance. Get your Smock (not smack) at the door.

Tuesday night, Food, Fun and Frolic. Wednesday afternoon, Automobile Trip to Stone Mountain, guests of Atlanta photographers.

Watch for Souvenir Program, which will be mailed you a few weeks before Convention date. It will give you full details of all the Treasures to be found at The Treasure Hunt Convention. BE ON TIME.

Yours truly, JAS. S. THOMPSON, President.

32

The Diary of the Trade Acceptance M. L. HAYWARD

On Monday the photographer shipped certain goods to a customer and drew a trade acceptance in the usual form to cover the face of the invoice.

On Tuesday the customer accepted it, payable at the Brick Front Bank.

On Wednesday the photographer had the acceptance certified by the Brick Front Bank, and at that time the customer had funds to his credit to cover the draft.

On Thursday the bank applied the customer's credit balance to a note by the bank, refused to honor its certification, and the photographer sued in the Maryland Courts.

"It necessarily follows that the only error that can be urged as a basis for the cancellation of the certification was that there were not sufficient funds in the hands of the bank at the time such certification was made. By its certification a bank becomes directly liable to the holder. Such act is an acceptance by the bank. To reimburse itself, the bank may appropriate the funds of its depositor to an equal amount. But the appropriation is by the bank to reimburse itself for the liability undertaken by it, and so long as there are sufficient funds of the depositor for this purpose, no claim can be successfully made," said the Court in ruling that the bank was bound by its certification.

*

"I asked you to loan me a hundred dollars, and you let me have only fifty."

"That's fair enough, isn't it? I lose fifty, and you lose fifty."

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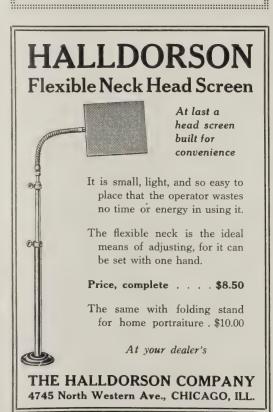
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If you do your own work, or if you work for the trade, you will find J. Spencer Adamson's book deals authoritatively with the subject. He has packed 124 pages with principles and methods evolved from 25 years of practical experience and wide research. He gives the "before and after" of retouching and finishing.

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- ¶ The best photographs of the year were selected for this annual from those shown at the London Salon, the Royal, and other exhibitions by the leading pictorialists of the world.
- ¶ Last year 14,000 copies were sold in one week! The book is published in England, and there will be but one shipment, so in order to secure a copy of "Photograms of the Year 1925," you must place your order NOW—but that's easy—

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636 South Franklin Square. Philadelphia, Pa, Please reserve a copy of "Photograms of the Year 1925" for me. My check is enclosed for

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B2-10

LIGHT AND SHADE

AND THEIR APPLICATIONS

By M. LUCKIESH

THE present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce varied results.

Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

THIS IS A BOOK THE PHOTOGRAPHER HAS LONG DESIRED

135 illustrations, 10 tables and 266 pages.

Price, cloth, \$3.00 net.

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First State Meeting of the North Dakota Photographers

The supreme importance of coöperation as a means of advancing the interests of the photographic profession has been so amply demonstrated in the success attending social gatherings for mutual benefit, that we find everywhere an awakening up to a conviction of their value and of their essential need to further the general welfare of the profession.

The inauguration of State Associations, to accommodate those who cannot attend a general convention, is the logical outcome, and we note with pleasure the phenomenal success attending such organizations.

There are numerous state establishments throughout the country and they have proved their efficiency by the results they have accomplished.

We have just received from the acting secretary of the N. C. P. A. of the initial meeting of the North Dakota Photographers—a notice of a prospective State Society in Dakota. The program is in the making, as the secretary says, but he is assured of the support of the best talent of the great Northwest.

When this prospectus is completed, we shall be in a position to announce the full program. The prospect of the assured support of the many able men of the profession in the Northwest gives us reason to be sanguine of its success. The Association is already assured of the support of 65 per cent of the 98 photographers booked for the enterprise.

The prime mover of this event is a woman, Mrs. M. Lee Ildstad, Grand Forks, North Dakota. Her present backers are: Secretary, Miss Emma Bicek, Grand Forks; Treasurer, Archie Dewey, Fargo; Chairman, John A. Hurtz, Fargo; Directors: Mrs. Ildstad (Chairman); John Pasonault, Williston; Chas. Donaldson, Wahpeton; E. B. McCracken, Fargo, and Kenneth McFarland, Valley City.

The slogan accepted is "An Organization

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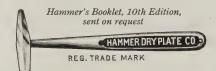
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Substantial wire cage. Size, 5x7x9½

A clock-work device makes the Bird move and sing for 40 seconds

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make those Photos

of the Kiddies

As he moves and sings in his bright gilded cage, this little bird will captivate the interest of any child and make it easy for you to catch those fleeting but charming expressions which will delight the fond parents and relatives.

Makes Friends

And there could be no better time than *right now* to add this ingenious device to your equipment. The little folks love the little bird on sight. They are anxious to become your friends, and under the spell of the bird's song, they re-

spond delightfully to your suggestions, permitting you to catch and hold against old Father Time charming glimpses of child-life.

Your Bird will be mailed out to you the same day we receive your order.

SPECIAL OFFER -

With a year's subscription to the Bulletin of Photography we are making a special price of \$3.50. The Bulletin of Photography is the business paper for the professional photographer. In this offer you are really getting two "birds."

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Gentlemen:—Inclosed please find my check for \$3.50, for which send the BULLETIN OF PHOTOGRAPHY for one year and include the bird cage (mailed post free.)

City......State.....

for the Benefit of the Professional Photographer, and a Friendly Spirit Convention."

This projected association realizes the truth, from the start—that coöperation is the essential element for successful issue, as opposed to mere competition, which acts only as a detriment in any social enterprise.

We anticipate much good to the local profession by the inauguration of this association. It has our best wishes.

*

Cleveland Society Holds Excellent Meeting

Rossiter Howard, of the Cleveland Museum of Art, was the speaker at the February third meeting of the Progressive Photographers of Cleveland, Ohio. There was a fine turnout of the members, and those few who failed to attend missed one of the best and most instructive sessions held in the history of the organization. Photographers of Cleveland, who have not yet joined the society, are losing more than they can possibly realize. Mrs. Standiford-Mehling, the new president, was introduced by ex-President Harry DeVine, and took over the chair, dispensing with the business session until after Mr. Howard's talk.

By a decision of the Board of Control, a model had been obtained some time before and photographed by nine of the members. The nine prints were shown, with the model present: Mr. Howard selected the one he thought the best likeness and then the model selected the one she preferred (the same one, by the way). Mr. Howard then gave an exhaustive criticism of the nine prints, followed by a talk on composition, balance of light and shade, the pleasant and sympathetic delineation of character in photographs, and the importance of clarity of modeling. His talk was illustrated with a number of slides, showing first drawings by famous artists, then paintings by a number of the old masters, finally daguerreotypes and photographs.

At the business meeting which followed, several amendments to the constitution and

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by-laws, providing for the addition of a vicepresident to the present officers, and a reduction of one in the Board of Control, were offered, to be voted on at the next regular meeting. Reports of the retiring treasurer, Mr. Kehres, and the auditing committee, were received and approved. Mr. Hill, the new treasurer, starts the year with a balance of \$153.46 in the treasury, to which have already been added many dollars in 1926 dues. The association is in a healthy, financial condition. Among the guests we noted Charlie Leland, of the Gross Photo Supply Company, Toledo, and "Mamie" Taylor, of the Bausch & Lomb Optical Co., Rochester, N. Y. Approximately 45 members were present.

AS WE HEARD IT

L. L. Ball has opened a new studio in Northville, Mich.

The Pittstick Studio, of Nebraska City, Nebr., was badly damaged by fire on January 14. Origin unknown.

The studio of T. L. Johnston, Nelson Street, Wallaceburg, Ontario, was gutted by fire on January 26, and almost the entire stock destroyed. Loss is about \$15,000.

J. Culberson, who operates studios in St. Matthews and Greenwood, Ga., has just opened another branch studio in the Hays Building on Elm Street, Bamberg, Ga.

F. E. Brooks has opened a new studio at 126 North Center Street, Corry, Pa., which is in the same location that his father, Frank Brooks, conducted a studio for more than twenty years.

Julius Nielsen, photographer of Woodstock, N. B., died at the Fisher Memorial Hospital on January 21. Mr. Nielsen was 60 years of age and was a native of Denmark. He is survived by his widow and three children.

The Smith Studio, Wellington, Kans., which was closed several months ago, has recently been opened under the management of Mrs. Ella Gilmore Taylor and Miss Mildred Maddox. The studio will be operated under a new name, but will remain in its present location.

"Mother, I'm afraid that papa was pretty slow when he was a young man."

"I'm afraid you're right, Helen. He always paid his debts, and used good English, and never saw a cabaret, and hadn't any clubs, and was able to support a wife before he married—yes, I guess he was pretty slow."

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Items of interest upon photographic subjects will be gladly received.

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As We Heard It

Editorial Notes

On January 14, 1926, the moon trailed a temporary smudge some 7,000 miles long and 80 miles wide from central Africa to the Philippines; in other words, the solar eclipse of that date was total throughout that strip of the earth's surface.

Scientists from many lands viewed the attending phenomena from various points along the path of totality, and recorded their observations by photography.

It is too early to report analyses of the results of these expeditions, but it is known that old Sol was unusually spotty that day, and that the flames of the solar corona indicated tremendous activity.

"Relativity Einstein" claims that a ray of light from a star to earth is bent in passing near the sun and he has calculated the amount of the star's apparent displacement. Photographs taken at the time of totality of the eclipse, when stars nearly in range of the sun can be caught upon the photographic plate, will be the means of proving or disproving the Einstein claim.

Noting the general interest in the Einstein cult, it is reported that Dr. Dayton C. Miller, of the Case School of Applied Science, Cleveland, Ohio, has been awarded a \$1,000 prize for a masterly paper on the Einstein claims. Dr. Miller is the noted scientist who has perfected apparatus for recording the sounds of music by photography.

The delegation from Swarthmore College to photograph the eclipse went all the way to Sumatra for their observations, taking along the very latest refinements in plates and cameras.

35

We congratulate Mr. H. P. Poisson, of Biddeford, Maine. His business anniversary as a photographer was celebrated last month when he rounded out 25 years of successful professional service in his studio.

His extensive clientele embraces a wide circle in a flourishing city of 20,000 people. His accounts record the making of 31,751

negatives, and his collection of prints exhibit the progress made in posing, developing, printing and mounting in the last quarter century.

Mr. Poisson is not only well-known as a leader in his chosen profession, but as a citizen active in civic and social affairs.

3

Investment bankers are finding the new telephotographic service of the American Telephone and Telegraph Company of great value in cases of emergency.

Recently the first descriptive stock circular to be sent across the continent by telephotography was transmitted from New York to San Francisco. It was sent by Merrill, Lynch & Co., to Hallgarten & Co., and was in regard to a new stock issue of the Gotham Silk Hosiery Co., Inc.

In order to be fair to salesmen on both the Atlantic and the Pacific coasts, the circular was prepared and pictures of it sent by wire so that salesmen could begin work simultaneously on both coasts.

S.F.

The Boston *Transcript* has a new way of putting it: About one person in a million can sit before a camera and look pleasant. The rest of us simply look anxious to look pleasant.

*

A newspaper man once went to one of our great captains of industry in order to ask him just one question. By way of introduction, the man of notebook and pencil said:

"Our journal has a vast audience; anything we print as coming right off the bat from you will have a vital interest. Will you give me, for our readers, in a few words, the secret of your wonderful success? You must have a unique method of gaining your objectives; you must practice a system not generally known."

"I do employ a system," the great one said, "it is most simple; few follow it. You and your readers will be disappointed when I tell you what it is, for you are doubtless looking for something startling—not com-

monplace; you want a prescription for the creation of wealth and power that is astonishing. Take it from me, that every man's rule of life should be: Do what you know you should do.

"You know very well that you should avoid taking chances. Reflect upon the odds against you. Just as an example: consider the men who either fail or seriously handicap themselves by neglecting to take out fire insurance. Think what it would mean to you to have your plant turned into a few cartloads of ashes.

"Here is a man who lets his insurance lapse, but quiets his soul with the assurance that, after the first of the year, he will renew his policy. How about his prospects if a large portion of his capital goes into cinders and a column of smoke? You would not build a house without a roof to cover it; no more should you fail to cover your establishment with an insurance policy. Do what you know you should do."

The fire records of the last few months indicate that a number of photographers have been burned out, and that among them several were caught uninsured.

We hope that the maxim: Do what you know you should do, will be cut out and pasted in many hats.

*

It seems really unpatriotic of him, and decidedly uncomplimentary of him to the girls of his native isle, but an English photographer gets into print to declare that since so many American girls have married his fellow countrymen, standards of feminine beauty have changed in England. Perhaps some English girl has let him down. He says:

"Twenty years ago there were only two or three women in London that could be called beautiful. I should say that there are now fifty classic beauties in the city."

X

One admires the sturdy optimism of the college president who advises us to "breed brains"—and thereby tacitly admits that we have material to start with.

The Eye as a Factor in Portrait Expression

In portraiture, expression is the *sine qua non*, and the face is the exponent thereof. The features make the composite presentation, and the question arises, what is the relative share of the features?

Physiognomists contend that the eyes play but little part in the contribution to expression, that it is only the flexures and curves of the eye-setting which count; the eye itself being impassive.

Sir Charles Bell, in his "Anatomy of Expression," shows drawings of the same face, with the ingenious device for changing the character of the mouth, thereby altering the whole of the facial expression, from grave to gay.

There is no gainsaying the fact that emotion is centred in the muscles controlling the movements of the mouth, whereby the whole character of the face is changed, without effecting any change in other features, yet this gives no warranty to assert entire passivity in the eye.

We are in accord with portraitists who maintain that the eyes are essential to fully bring out character in the face.

But the method to be pursued by the photographer, in his endeavor to control the eyes to his bidding, is entirely different from what may be employed in management of the mouth.

The signature of character, brought about by the agency of the mouth, is more responsive to the efforts of the artist, in the exercise of his psychological faculty, in divorcing the attention of the sitter from concentrating expression upon this too readily susceptible emotional agent. But in the treatment of the eye, what means of control there is, is directly his, and he can keep the sitter wholly ignorant of his intention, because the sitter is unconscious of the action of the eye as responsive to emotional impulse.

Summed up, then, we may say the photographic treatment of the eye being entirely under his diagnosis, and the model wholly unconscious of this control, becomes thus

more amenable to his psychological control, and so is pliable to its influence. It further follows, that the agency of the eyes in expression is independent in contributing to expression, since it is automatic in its action, dependent upon the mechanical connection, upon the posture of the body relative to the direction of sight.

In a word, there is involved a mechanical control which can reduce the factors to employment of artificial schemes to secure the appearance of the eyes, for effecting good expression.

It may be well, just here, to remind the photographer that the pupils of the eye vary constantly in size under certain conditions, particularly two conditions—one having reference to the amount of light which impinges upon the eye, and the other, to the direction the eye axes take according as they are directed to things remote or things at hand (close up).

The pupil of the eye is virtually a black area which enlarges or contracts automatically to degrees of stimulus.

Intense light causes contraction; modulated light, dilation of pupil.

Then, too, the pupils vary in diameter, according to the position of the axes of the eyes. When the eye looks at things close up, a few feet distant, the pupils contract, becoming quite small, but on turning vision to distant objects, they enlarge immediately. This is probably due to a difference in mental attitude of the subject. When viewing things close up, the detail of the objects engages attention, involving the whole muscular structure of the face, thus affecting the expression. When, on the contrary, the vision is engaged upon what is not close at hand, giving the subconscious mind (as it is called) opportunity for vague contemplation, the mind is in a restful, serene attitude, and the countenance reflects composure or thoughtfulness, the responding by enlargement.

An operator who has not specially studied

what affects the direction of the eyes, in general pose, is often agreeably surprised at the unexpected result accruing by a slight turn of the head, which causes a change in the direction the eyes take or upon the eyes being directed from dwelling upon a light ground surface to a dark area in the studio. To be convinced that the eyes do contribute to expression, one need only refer to the portraiture of the great masters, and we may say, too, to the work of some of our eminent photographers.

Who dare deny the marvelous effect in the eyes of the Madonnas of Raphael, not only in the Virgin, but in the divine Babe, or in DaVinci's Mona Lisa, or in the portraits by Titian.

Now, we do not think it at all derogatory to art to assert that even with the great painters, mechanical means is admissible to enable the artist to effect his purpose.

No one denies that a face may be made to look shy, bold, conceited, or even morose, instead of animated, thoughtful or good natured, by the mechanical way the light is manipulated.

The photographers appreciate the potency of illumination, and make use of it, but we do not sufficiently take into consideration the pose of the eye. An undesirable expression may result, despite all our zeal in illumination, if we neglect to observe the associated direction of the eyes with reference to the pose of the face and body.

Where the subject resists all effort to affect pleasing expression, do not despair, but try what can be done by directing the eyes to bring about a transformation, and that without other exercise than what is accounted mechanical means.

Intelligence just received of the death, on February 14, of John Jacob Bausch, founder of the Bausch & Lomb Optical Company, in Rochester, N. Y. Mr. Bausch was 95 years of age. He was born in Germany, but was loyal to his adopted country, giving valuable service to the United States during our participation in the World War. Further particulars will be given in our next issue.

Pictorial Groups

The most attractive feature of photography is the means it affords of getting a picture from nature. But, when one sets out for the accomplishment thereof, he is, for a time, bewildered at what seems the complexity of things, and it is some time before he discovers that there is law and order in the diverse arrangement, and he appreciates that he must isolate things from surroundings to get at the true artistic heart of nature.

When he discovers this, he realizes that he has constantly picture after picture for his contemplation, and that these groups are as much subject to artistic rule as any deliberate grouping he may personally devise.

Nature presents things in clusters, everywhere arranges her productions in agreeable forms, gives us composition ready to hand, and all that is needed is a receptive eye and ability to select what appeals to our sense of the beautiful.

Even when we observe crowds of people in a great city, we shall see that there are repetitions of similar attitudes which conform to the rules of artistic composition.

Have you not noticed gatherings about a workman or a faker advertising his commodities, how agreeable the disposition of the forms are? We see ready made pictures, and, in the country, pleasing groups made by herds of cattle or flocks of sheep. Even the trees and flowers present clusters conformable to rule.

The reason why groups are pleasing to the eye is because they give unification of the component parts, the subordination of the many to one.

The ground-glass of the camera may be considered as a blank tablet, the drawing sheet which the artist must fill up to make the composition pleasing to the eye, to express some purpose or design.

As the draftsman has means of erasing from his tablet what is not desirable or in conformity with his taste, so the photographer, when he undertakes the arrangement of the group, is in like position to put in or take out as he sees fit, for it is only by this removal and proper substitution that harmonious relation of the parts may be secured.

So it is incumbent upon the photo-artist to determine what disposition he shall make of the elements of the picture at his command.

Let us here confine our remarks to figure groups. The artist has a number of indiviof composition, which are conceded as applicable to figure composition.

Now, let us formulate these essential rules. The first is that whatever may be the topic of the group, the eye of the beholder is invariably attracted by the heads of the figures; therefore, it is of prime importance to carefully consider their relative positions. The heads in a group should never be equidistant or so placed that imaginary lines connecting them will form any regular geometric figure.



Belle Johnson Monroe City, Mo.

duals which he must handle to fit into a certain space. The easiest way of disposal would be to arrange the models against a perfectly uniform background, one after the other, much after the manner we see in some of the mural paintings of the Egyptians, but he knows this will not do, so he prefers to worry and sweat awhile to get some semblance of artistic order. He will be greatly helped in the disposal if he refers to the pictures of painters and studies the manner in which they dispose of the component parts. Here he learns that evidently the painters are influenced by certain rules

Such an arrangement is as unpleasant to the eye as marshalling in line, indeed, more so, for the motive of the group may necessitate the line disposal.

By shifting the positions, this unpleasant symmetry may be broken up. Two heads should never be in the same vertical line, that is, one head directly above the other.

Suppose there is a group of two figures, one standing and the other sitting or kneeling, the eye is more pleased when the head of the lower figure is shown a little in advance of the upright figure.

If we have three figures to dispose of, two



of them standing and the other sitting, do not dispose them so that the sitting figure is made equidistant from the two standing.

In a group, converging lines are generally objectionable unless the convergence is necessary to interpret the motive of the picture.

Where there is this radiation from a common center, the eye is naturally directed to the spot where meeting takes place, and if nothing of interest is indicated, disappointment follows.

The arms and hands in a group should not cross at right angle.

Obtuse angles are always more pleasing. Repetition of lines, as a rule, should not occur, but, sometimes, a repetition of an attitude, in a minor degree, is effective, by way of emphasis.

Effectual grouping is a matter of experience. The photographer should seek for coherence in the group. There must be some center of interest operating in the disposal of the individuals. You must get unity in variety.

We have given some of the general rules for group composition, which we hope may be of service; but, example is always better than precept, and it so happens that we are favored with an excellent example, in a photographic group, sent in by Belle Johnson.

It is a large group, but it is handled with much judgment and exemplifies the principle of unity in variety.

There are three individual groups, each of which conforms to the rules of good composition. Note the disposal of the figures and particularly the pleasing way the heads are arranged. The lines are graceful and flowing, and the surroundings tell the story well. The accessories are good and in keeping with the subject.

The individual groups, as we said, are well managed, and each group is so disposed that it shall conform well with the other—unity, again. There is a center of interest indicated and good expression throughout.

The "Cherry Blossom" Convention C. H. CLAUDY

That is the attractive name given to the forthcoming gathering of the Photographers' Association of the Middle Atlantic States, in Washington, D. C., on March 29, 30 and 31.

The reason for the name, of course, is the hope that at that time, the several thousand Japanese Cherry Trees, which line the "Speedway" along the Potomac, will be in bloom. They usually do bloom the last week in March, and provide a natural beauty which many people travel miles to see.

But whether the Cherry Blossoms come out on time or not, those who attend this convention will have plenty to see. For this gathering, under the able management of David B. Edmonston, President; Ralph G. Phillips, Vice-President; W. Archibald Wallace, Secretary, and E. W. Brown, Treasurer, not to mention the State Vice-Presidents, J. J. Flaherty, H. E. Loveland, W. Gould White, J. C. Christhilf, Grant Leet, Fred Hamblin, Noel Paton, Mabel H. Bickle, and James E. Scott, Chairman of the Commercial Section, has much of great interest to offer.

Perhaps the greatest interest will center about the gold prize; five hundred dollars in twenty-dollar gold pieces in a case (for exhibition purposes) which is the big award for the best photographic portrait exhibited.

The competition is open to all the world. Entries are limited to three for each competitor, none to exceed twenty inches in length, all to be framed without glass. A two-dollar entry fee is charged and the winning picture is to be the property of the Association, which will present it to the Smithsonian Institution for permanent exhibition.

The jury will consist of two photographers and one portrait painter.

There will also be a Rating Class, in which entries may be made, the pictures to be rated and criticised by a competent jury. The criticisms and ratings will be given only to the exhibitor; it is, in effect, a school for better portraits!

And then there will be a complimentary class, in which neither prizes nor rating will be given.

The program is not yet entirely crystalized, but it has been sufficiently well shaped to show great attractiveness.

On Monday, the opening day, after an address of welcome by a prominent Washingtonian, Hon. Roe Fulkerson, nationally known as a speaker and toastmaster, the exhibition will be formally opened. Towles, of Washington, will be on hand to discuss the exhibits informally and answer questions. After a business meeting, luncheon will be served, to be followed by Charles Aylett, who will talk and demonstrate on Portraits of Women. Cliff Ruffner will deliver an address on Advertising, after which the exhibition will be thrown open to the general public. The evening will be employed in a visit to the Congressional Library, justly denominated the most beautiful building in the world.

Tuesday, Dudley Hoyt will make a demonstration of "Hands." He will be followed by Miss Virginia D. Whitaker, who will lecture on "The Business of Photography." We can assure you that Miss Whitaker's talk will be full of "pep" and worth while hearing. After luncheon, Emme Gerhard will, it is hoped, give a demonstration, and Pirie MacDonald an address. The evening will see a Mask Ball at the Hotel Washington.

The forenoon program of the third day will be devoted to commercial photography with an address on the future of photography by Mr. Hubbard, Secretary of the Bureau of Standards; an address which has not yet been definitely decided, and five five-minute talks by five leading commercial photographers.

After luncheon comes a demonstration, not yet quite settled, visits to local studios, with special invitations from Harris and Ewing, David B. Edmonston, Towles, and Leet Brothers.

The evening will bring the "big time," when, at the banquet, the five-hundred dollar

prize for the best portrait will be given, the four commercial prizes awarded, amounting to two hundred and fifty dollars, and dancing will close the convention.

It is to be noted with interest that this is not a manufacturers' convention. Manufacturers will be represented, of course, and it is hoped, very largely, but not by elaborate and expensive exhibitions, booths, stalls and apparatus. This is essentially and especially a photographers' convention, held for photographers by photographers, and all the emphasis is to be placed upon photography and its practice and not upon its apparatus and supplies.

Will H. Towles has very kindly consented to be present at all times and to occupy any unoccupied time with talks, answers to questions or suggestions and criticisms of pictures.

The city of Washington offers so much in the way of spare time entertainment that it would take pages merely to catalog them. But a word must be said for the Hotel Washington, where the convention will be held. It is one of the newer hotels, is in the center of the shopping and theatre district, is known far and wide for its cooking and service, and has ample accommodations for meetings and exhibitions. With the whole convention and most of the delegates under one roof, time will be saved and comfort afforded.

22

Father: "Ethel, why don't you take that young man round to the back of the house so that he can see the sunrise?"

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V-PHOTOS FOR THE PRESS

Since tens of thousands of pictures are used in the newspapers and magazines every day, throughout the country, this offers a good field for the photographer. This field is so wide and the need is so varied that some of the work would fall within the possibilities of each one of them.

Many of these pictures need not cost more than the price of a gloss print, as much of a general photographer's work is usable, that is, if he does outside work. All prints for papers or magazines should be in the gloss finish.

Perhaps the dailies offer the easiest field, as it is so varied. The vital element of this work is, it must be seasonable and fresh. News pictures, such as accidents, wrecks, or important events, should be sent in at the earliest possible hour. Captions telling the necessary facts about each picture should be attached to the picture. Often these are necessary for the sale of the picture to the dailies, but need be but a statement of fact as to what the picture illustrates.

Freaks are easily sold: freaks of nature, freaks of storms, freaks of accidents, etc. In fact, a picture of anything unusual will sell somewhere.

Pictures of prominent men are much desired, especially those caught in some characteristic mood.

Every community has its spots of local historical fame. A picture of any of these, with a caption giving the item of historical interest, is a sure seller to the nearest daily.

If you do amateur finishing, you often find there pictures of news interest. Usually a print can be obtained for your use. Kodak prints, however, must be unusually clear and of a larger size.

Usually, dailies do not want large groups or panorams.

Illustrated articles for the Sunday editions are in big demand and if you can write the facts clearly concerning the picture sent,

it will help the sale. If you can write a complete article, so much the better. Material is plentiful. Industries can be illustrated. For instance, in our own section of the land, a pea cannery and a large creamery have netted much good coin, as have road grading outfits and farming industries.

A day's vacation with a camera and a pencil may be made extremely profitable. A day spent thus at a falls of a not-far-distant river secured several beautiful, clear views. These, with an accompanying description, brought back a very satisfactory check. Another such day on an Indian reservation brought an equally satisfactory check, with a request for more work along the same line. A photographer need scarcely take a day's vacation but it may be made profitable.

The photogravure issue of the dailies offers a big field for photos without necessitating writing other than the title, usually. Here, again, can be used pictures of historical spots, beautiful scenery, industries, prominent people and pictures of the unusual. Sporting pictures also figure largely here, and pictures of children and animals are often seen.

Sporting magazines use many pictures, but the price is often low. Many pictures gratis from sportsmen are sent, and their needs are supplied without heavy buying. Some, however, pay good prices for unusually good pictures.

Trade papers use many photos and for the ordinary photographer provide a remunerative field. Almost every business and trade has its house organ, and in most of these photos are used. Photos of new buildings can be sold to houses furnishing the materials, or often the plans. Pictures of bridges, culverts, etc., are wanted by the papers of concerns selling concrete.

Engineering magazines are desirous of getting pictures of construction work on

bridges, dams, etc. Implement companies use pictures of their machinery at work under different conditions. Window displays showing certain lines of goods can usually be sold to the companies whose wares are in the display. The prices paid are usually good for all of these. If the company uses photographic display books for its salesmen, duplicate orders are likely to come in addition to the print sold for the house organ.

Farm papers and magazines offer a ready market for stock pictures, farm scenes, barns and interiors, or anything of interest showing today's progress on the farm. Progressive creameries, cheese factories or canneries, especially if there is anything notable or unusual about them, are desired. These may be accompanied by a caption or short article bringing to attention points of interest or distinction about the picture photographed. This adds heavily to the chance for the sale of the picture.

Home and garden magazines are filled with photos that someone has to finish. The pictures perhaps most often required are those of homes with well-planned lawns, gardens of unusual beauty, lattices, back fences, or anything in this line pertaining to beautiful homes.

Interiors, well-arranged and distinctive in some way, are in big demand as well.

Often the picture alone will find a ready sale, but captions, or a short right-to-the-point article will never hurt the chance of acceptance. Short praragraphs are possible for anyone to send in with the picture.

The field that brings the biggest prices, but is only for the man who can do the biggest work, is the magazine. The original of many a magazine cover was a photograph for which a good price was paid. The only guide as to what might be used by a certain magazine is to study the magazine. One devoted to the care of children would naturally require a different kind of picture than one along the line of mechanics or dog-training.

The newspaper and magazine field is so

broad and so varied that the opportunities are limited only by the photographer himself. Out of life's everyday work a big addition to the income can be made by entering this field. It is fascinating as well. When a man feels that his work, whatever it may be, is of interest to the outside world, it assumes the dignity that all work should hold in the eyes of him who does that work, and inspires him to greater things.

Two Checks for One Debt M. L. HAYWARD

An Oklahoma photographer paid a creditor by check, the check was lost, and the photographer issued a duplicate check, and the word "duplicate" was written in red ink on the face of the new check.

A few days later the duplicate check was paid by the local bank on which it was drawn, the original check, purporting to be endorsed by the creditor and B, was cashed by C at the X bank, the X bank presented the check at the local bank, and, through an oversight, the check was paid. Then the local bank discovered that it had paid the same check twice, and also learned that the creditor's endorsement on the first check was a forgery.

The local bank then sued the X bank, and the Oklahoma Supreme Court ruled that the bank had no case, on account of its carelessness in

paying the first check.

"Under the testimony offered, it is shown that, in banking circles, the marking of a check as a duplicate has the effect of serving notice upon the drawee bank that an original of said instrument has been executed, and not to honor both instruments. In this case, the duplicate check was paid on March 7, only one week before the original check was presented and paid, and it was the duty of the drawee bank to have taken notice of the duplicate check, and not pay the original when it was presented thereafter on March 15. If the original check had been received first by the drawee bank, could it be said, upon the presentation of the duplicate check thereafter, that said drawee bank would not have to take notice of the fact that it had already paid the original? If it paid the duplicate under such circumstances, would it not do so at its peril? The issuing of duplicate checks is a practice in the commercial world, but of what advantage is it, and what protection has a depositor if the drawee bank may ignore the notice given it, when the depositor marks his check 'duplicate' and thereby indicates to the drawee bank that another check for the same amount had been issued by the depositor, and not to honor both instruments, if it is not bound by the notice imparted by the duplicate check?" was the reasoning of the Court.

When They Do Not Order

FRANK FARRINGTON

One of the shortest funny stories is the following: Two men came out of a store. One was a Scotchman. The other had not bought anything either.

That is funny only from the outsider's point of view. It is not funny from the point of view of the merchant.

There is nothing funny about having people walk into your studio to see about having work done and then walk out again without having come to the point of action. When that happens, there must be a reason for it. Do you always try to study out the reason and discover wherein you failed in salesmanship, or wherein your work failed to offer satisfaction?

And when people have been given a sitting, half a dozen or a dozen negatives made, your time and money invested in the prospect, and then no order comes from it, it is a serious matter for you. The seriousness is not all concerned with your loss of money. It is concerned, too, with the fact that there is an indication that something is wrong with your work or with your methods. You need to find out wherein lies the difficulty, or you will meet with further similar losses of business.

Not infrequently people who come to talk over the matter of having work done, go away without ordering because of a lack of selling ability on the part of the photographer or his representative.

The visitor may not have been impressed favorably with the samples shown because the receptionist did not study the situation and failed to show the sort of work that appealed. Selling prospective photographic subjects calls for a good deal of tact and understanding of human nature. A good many people are just on the fence in this matter of having a picture taken. It takes but a little to make them feel they don't want to bother about it. They are easily discouraged.

The prospect may like the pictures shown as samples and ardently wish to have similar pictures of herself. But it may seem to her that much of the attractiveness of the pleasing sample is due to costume or to natural qualifications she knows she does not possess. It may be possible to discourage a patron in that way by showing too beautiful a picture of someone else.

Now and then a patron is lost in the effort to interest her in the very best work. Satisfied at the outset with a certain grade of work and prepared to sit and to order in that grade, an enthusiastic presentation of the advantages of a superior grade may make the prospect dissatisfied with what she had thought to order, while she has not the money to take the better job, and so decides to do nothing, or perhaps promises to come back—when she can afford to buy the best.

Perhaps a visitor comes in, thinking a certain picture he has seen somewhere was made in your studio. He speaks of that picture and wants to get something like it. Then the fact comes out that the picture was made elsewhere. In that case you have your work cut out for you if you are to interest that man in giving you the job.

The selling end of a photographic studio has problems not met with in the sale of merchandise in stores. A photographer ought to know the science of selling better than a merchant must know it. Only by being expert in salesmanship can a maximum number of visitors be led to order, and a minimum allowed to walk out without ordering.

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Artcraft Studios, Inc., 3900 Sheridan Road, Chicago.

The "Cherry Blossom" Convention, to be held in Washington, D. C., March 29, 30, 31

In connection with the Convention of the Photographers' Association of the Middle Atlantic States, it has been decided to offer cash prizes for a commercial print competition to the amount of \$250.00.

There will be four classes in this competition, which are as follows:

- 1—Architectural, including both interiors and exteriors—prize, \$75.00 in gold.
- 2—General industrial class—prize, \$75.00 in gold.
- 3—Landscape and pictorial—prize, \$50.00 in gold.
- 4—Advertising and Selling—prize, \$50.00 in gold.

These pictures will be judged by a committee consisting of a Commercial Photographer, an Architect and an Advertising Expert.

The Association reserves the right to

determine the class in which any entry shall be placed.

This competition is open to members of the Middle Atlantic States Association without entrance fee. All others, \$1.00 entrance fee for each class. Each entry shall consist of not more than three prints. All prints must arrive in Washington not later than March 25. Exhibitor's name must not appear on the face of the picture or mount. Pictures must be unframed. All exhibits to be addressed to Grant Leet, Hotel Washington, Washington, D. C. Entry blanks will be published later.

The \$250 in cash offered above is separate and distinct from the prize of \$500 offered by the Photographers' Association of the Middle Atlantic States for the best portrait. The \$250 is strictly for the commercial man.

HEADQUARTERS

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FRANK H. WILLIAMS

Have A Registration Book for Visitors.

It would add greatly to the interest of the studio if the photographer would have a big book on one of the front counters in the studio in which all visitors could register their names and addresses while waiting to be served.

Most people like to sign their names—when there is no obligation involved in doing so. It makes them feel important to sign their names in a big book. Consequently this sort of thing would have a big appeal to many people and by making them feel more important would make them have that much higher regard for the studio.

Also many of the visitors to the studio would find it very interesting, while waiting for sittings or service, to thumb through the pages of the registration book and to see just who among the people registered were their friends or relatives or acquaintances and just who among the people registered were prominent local personages.

To have a registration book of this sort wouldn't cost much and the good results from having the book would make it a very worth-while proposition, indeed.

Show Bridal Styles By Means of Pictures and Placards.

There is a never failing interest among women, as a whole, in styles and the interest in styles among women is particularly strong in bridal costumes, because bridal costumes summarize to womankind all the romance they long for.

In view of this, it would be a splendid proposition for the studio to arrange, every now and then, a display of the most recent bridal pictures that have been taken and to have a placard placed next to each picture calling attention to the noteworthy things in the style of the particular gown pictured.

The notations regarding the styles should be secured from some local style authority. For instance, one of the executives of the leading local department stores would be a fine person to get up such notes. This individual could call attention to the general cut of the costume or to interesting features about the accessories and so on. And, of course, each placard should give the name of the person making the style comments and should tell about the store with which the individual is connected.

The comments on the styles of the bridal costumes could be made by the executive of one store the first time and by the executive of another store the second time, and so on.

Such a display would not only attract a tremendous amount of attention and be rather unusual from the customary studio display but it could also be used effectively in securing a fine amount of publicity for the studio. The studio could get the store, whose executive made the style comments, to say something in the store advertising about the display. The store could urge people to go around to the studio and see the display and notice the style comments and then come to the store, when in the market for bridal costumes, and make sure of getting the very best in style at the store.

The stores would, of course, be glad to do this because the fact of the studio playing up the store's style comments in the display would be splendid publicity and advertising for the store.

Ask Old Patrons If Their Negatives Should Be Preserved.

Every now and then the average studio suddenly realizes that it has a lot of glass, in the shape of old negatives stored away.

What shall be done with these old negatives? Shall they be preserved? Or shall they be sold for the good amount that the traveling representative of a photo concern offers for them?

If the negatives are sold, then it is quite generally the case that right away some old-time customer whose old-time negative was among those sold, comes to the studio and wants some prints made up from his old picture. Or if the negatives are not sold then the landlord so greatly increases the rent of the studio that the carrying charge for keeping this old glass becomes almost too high for the photographer to stand.

When the problem comes up of preserving or selling the old negatives, it is a pretty good proposition to make up a list of the most prosperous of the old-time customers who are still living in the city and to then call them up and tell them what the studio is up against and ask them if they wouldn't like to have a half dozen or more prints of their old pictures made up before the negatives are sold.

In doing this, it can be pointed out to the old-time customers that, naturally, they want to keep pictures which show how they looked years ago and that the best way to do this is by having prints made up from their old negatives. Or, if they don't want to have the prints made up, the photographer can say he will be glad to present the negative to them. In the latter case it will, most frequently, be found that the folks will first say they want the negative. Then they will realize that the negative itself is not worth much to them. And after seeing the negative again they will feel that they'd like more pictures, with the result that they finally order more prints.

This sort of a stunt would be used with very good results in working up more business.

Have A Window Display of Birthday Pictures.

There is always a lot of interest among people generally in persons' ages. One of the very first things that people want to know about the persons with whom they come in contact is how old they are.

Consequently, it would make an interesting, and even fascinating, window display



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for the photographer if he would place in the main show window of his studio, or at some other strategic place, a collection of photographs of local people taken on their birthdays.

A large placard could be placed in the show window stating that the pictures on display were birthday pictures and, perhaps, something could be said about how well and how young all the subjects look. This would arouse the curiosity of the people looking at the pictures as to the ages of the subjects and this would mean that the general public would take much more interest in this sort of a display of pictures than it would ever take in an ordinary display. And, of course, the more interest the public has in the photographer's window displays, the more business the photographer will get from the public.

High-lights of the Wisconsin Convention

Do a higher grade of work; get away from all cut-throat schemes; make honest-to-goodness portraits; and sell them to the public in an ethical way; help put the profession on a higher plane and in this way eliminate the present-day evil of the profession—coupon and ticket schemes.—Louis Dworshak.

The Commercial Photographers' Association of Detroit

The Commercial Photographers' Association of Detroit held its regular monthly dinner at the General Motors Building, Monday, February 8. Twenty-six were present, including guests.

The club was instructed and entertained by Charles Bowen and two models. Mr. Bowen demonstrated his methods of illustrative photography. The General Motors Studio was thrown open for our use. Representatives of the Fowler & Slater Company were there with all the latest in lights and cameras.

Joseph Grossman gave an entertaining and instructive report of his visit to the A. R. Wilson Studios, Inc.

The association will give a dinner and theatre party on February 19.

D. B. HILLMER, Secretary.

"I got Cuba last night on my single tube set."
"That's nothing. I got Greece on my vest!"

P. A. of New England

The Executive Board of the Photographers' Association of New England held its first meeting of the year, January 26, 1926, at the Bancroft Hotel, Worcester, Mass., where plans were discussed for this year's Convention and formulated for one of the largest Conventions ever held by the Association.

While location and dates were not definitely settled, the Board seemed to favor, very strongly, the New Ocean House at Swampscott, Mass., which will be remembered, by those attending our Convention in 1924, for its ideal location, its home-like atmosphere complied with a management whose every thought is for the comforts of its guests, makes this a most desirable Convention spot.

John P. Collier of Springfield, Mass., was elected State Vice-President of Massachusetts, to fill the vacancy caused by the resignation of J. Carroll Brown, of Worcester.

Mr. Collier is one of the most prominent photographers in New England and his services as State Vice-President will mean much to the Association and a very welcome addition to the Board.

Let all of New England unite in making this year's Convention the finest ever held.

> IRA F. LINDSEY, Secretary P. A. of N. E.

> > *

A braw Scotsman was visiting Niagara Falls in the company of an American friend. As they watched the great rush of water, the latter said:

"There's a story that if you throw a penny into the falls, it will bring you luck."

"Is that so?" inquired the Scot. He considered a moment, and then asked hopefully: "Ha' ye a bit o' string?"





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Our Legal Department

Another Significant Insurance Case

I have commented somewhat recently upon the apparently increasing tendency on the part of insurance companies to quibble over the payment of perfectly legitimate insurance claims. In a recent article I gave several illustrative cases, in which various insurance companies had resorted to positions so technical as to be almost childish, to avoid the payment of claims. Happily most of them failed, but only after the insured had gone to considerable expense.

Inasmuch as the world of business in all lines is dependent to a great extent on insurance, especially fire insurance, I am performing a useful office, I feel, in warning the trade that many insurance companies are following this course and that they should be particularly careful in selecting the companies with which they place their risks.

I have another case now which constitutes an especially striking illustration of the length to which insurance companies are going to avoid paying just claims. insurance company involved in this case was the Lebanon Mutual Insurance Co. It issued a policy on certain merchandise which was to have been described in the policy as carried in the warehouse of owner, naming him, located at "Nos. 536-538 North Charlotte Street, Lancaster, Pa." There wasn't any uncertainty at all at any time, understand, about where the merchandise was. owner of it had but one warehouse, it was located at the Charlotte Street address and the agent knew that.

Through an error in the office of the insurance company's agent, this merchandise was described in the policy as being in a warehouse located at Nos. 536-538 Charlotte Street, Marietta, Pa., instead of Lancaster. It was merely a stenographic error and moreover was made, as I have said, by the insurance company's, or its agent's, own employe.

A fire occurred and the merchandise was destroyed. Its full value was \$11,300, secured by policies in several companies, of which the Lebanon was one. Its share was \$1,923.73, and it refused to pay on the ground that "the policy shows that the insurance covers goods contained in a warehouse Nos. 536-538 North Charlotte Street, Marietta, whereas the statement of claim itself shows that the fire occurred and the goods destroyed were confined in a warehouse Nos. 536-538 North Charlotte Street, Lancaster." The court promptly threw this defense out.

Now my judgment is that defenses like this against perfectly legitimate insurance claims are not calculated to increase confidence in insurance companies, and in the long run the companies using such methods probably lose far more than they gain. In fact, usually they gain nothing, because the courts will refuse to sustain them whenever they can. The holder of the policy also loses, for he is put to expense which reduces the proceeds of his policy just that much.

The following from the decision in this case is an interesting bit of insurance law and shows that the courts are alert to protect the interests of policyholders whenever they can be:

It has been often said that a policy of insurance with its clauses, conditions and stipulations is the law of the legal relation between the insurers and insured, by which their mutual rights and liabilities are to be understood and measured. . . . In this respect, an insurance is like other contracts, liable to be reformed on account of accident or mistake and set aside for fraud; so a latent ambiguity may be explained by extrinsic testimony.

It would seem that a mistake was made by the clerk who made out the policy in mis-stating the location of the warehouse. If this is true, the plaintiff has the right, upon a trial, to show it, and that the intent of the parties was to insure property in a warehouse



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located in Lancaster and not in Marietta. The statement properly avers the mistake and, when sustained by proof, is sufficient to warrant a recovery on the policy. If this proposition is correct, then the defendant is not entitled to have the case decided in its favor as a matter of law.

The question of law is now decided in favor of the plaintiff and against the defendant.

(Copyright by Elton J. Buckley)

AS WE HEARD IT

Geo. H. Hastings has disposed of his studio at Newtonville, Mass., to Edwin B. Socke, of Rye Beach, N. H.

George H. Fairchild, publisher of the Manila Times, said on his recent visit to the States:

"To court martial a flying officer because he tries to improve the flying service of his country strikes me as a piece of Filipino justice.

*

Pat was going along the railroad track one day when he passed by the station and heard the telephone ringing. Seeing no one about he decided to take the message.

"Hello! Hello!" came the voice over the 'phone, "is this 4076-A?"

Pat, disgustedly hanging up the receiver, "What do you think I am—a box car?"

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Items of interest upon photographic subjects will be gladly received.

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Wednesday, February 24, 1926

Price, 5 Cents \$2.00 per Year

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Editorial Notes

In our great institutions of learning, some delicate distinctions are being drawn, as for instance:

Psychology sharps in the faculty of Princeton University are calling photography to their aid in grading students as to their relative "emotional sympathy."

By means of sets of facial photographs, reduced to lantern slides, taken while a subject is brought successively under the influence of every imaginable emotion, the student is asked to write down his idea of what feelings are expressed by each picture. The "emotionally unsympathetic" individual is spotted by this process.

Just what useful purpose is served by this process, is not as yet disclosed, as far as we

know. One wonders if the "unsympathetic" are marked for slaughter, torture or training. How would it be to provide each unresponsive wight with a little gold dumbbell to wear along with the class and frat pins with which he decorates his person?

*

A resident of a suburb of Philadelphia wrote out his will in ink, had it witnessed by a friend, and with other papers stored it in a wooden box which he put for safe keeping in his attic. Years passed. The testator died, and after a long search, his family came upon the box, whose contents were found to have been water soaked from a leak in the roof.

When the will was offered for probate, the recorder of wills rejected it as illegible from damp and mildew.

A photographer was consulted; the will was treated and photographed—an enlargement brought out the writing so well that the document was accepted and probated.

*

How big is a bee? That depends on how you look at it.

A bumble bee is about as big as the first joint on one of your little fingers, but the camera man can photograph and project him on the screen to make him look as big as an elephant.

Lantern stills of insects; their claws and ugly mugs, are no longer novelties, however cleverly pictured, or how much they make one's flesh creep, but a great light has risen in the show-bug world. Meet Mr. Louis Tolhurst, of Hollywood, Calif., whose machinery for filming the infinitely small is the wonder of all the cinematographers. With his apparatus, Mr. Tolhurst, for one thing, is able to focus on life swimming in a drop of water held between two pieces of glass clamped together. In this trace of fluid, miscroscopic forms live and move and have their being about as goldfish in a glass tank.

Imagine the refinements of adjustment of Tolhurst's camera when it is stated that the distance between the two clamped pieces of glass is microscopically so great that the swimming organisms farthest back from the lens are out of focus. This is the reason why Tolhurst makes adjustments in tenthousandths of an inch.

In the world filmed and screened by Tolhurst, we find creatures more terrible in structure than any dragons featured in mythology, for he has much to offer in films of large, as well as little, bugs.

The skeletons of insects, instead of being on the inside, as is the case with humans and familiar animals, are on the outside, and insects appear as monsters in armor. They are ferocious and cunning and always tremendously hungry. Their struggle for existence is just as real and far more engrossing than anything we have been familiar with.

쌳

A Scotchman was persuaded to patronize a certain restaurant in London because "No gratuities" were allowed.

He was rather dubious, and his fears were realized when, on entering the lavatory, he read the notice: "Tip the Basin."

"I thocht it," he remarked, "I was sure there was a catch in it."

Effectual Advertisements

The application of scientific principles to the subject of advertisement is of recent consideration.

When one looks back at the character of the methods once employed to direct public attention to commodities offered for sale, one can only conclude that the general public of the time must have been regarded by the advertiser as an easy mark, which, like charity, "believed all things." But, like charity, the public "suffered all things," and was "not easily provoked."

Allowance was made for the false valuation put upon things, and people smiled complacently at the pronounced virtues and exaggerated qualities of what was blazoned forth, but the advertisement accomplished its purpose, nevertheless. The exploited commodity being accepted—with the proverbial grain of salt. Then there were many, like the old lady who purchased a box of Perigrinus pills from their advertised laudation, and, finding them worthless, remarked she could see no use in advertising them, for it would be the last box she ever would buy, failing to see that evidently it was worthwhile to Perigrinus.

But advertisement, nowadays, must carry conviction of truth or it accomplishes naught.

The advertiser is a practical man, and, if for nothing else, practices honesty, if for policy only.

He wants to assure himself that his advertisement will hit the mark directly. He looks for a successful issue before making the adventure. He knows that all business must be conducted in a methodical, fair way. So he trusts his venture to the exploitation of those who understand the art, or rather as we have said, the science of the method.

For methods have been devised to determine whether a certain specific advertisement or a particular display of printed matter is really successful.

I am not an advertising writer and so cannot be accused of blowing my own horn; in fact, I feel somewhat reluctant in making

suggestions relative thereto, yet one may be permitted to pass opinion as a layman. Indeed, there is reason to believe such a one's opinion unbiased, that it is more apt to carry conviction than the pronouncement of an advertising expert.

Our special interest is, "photographic advertisement." We have abundant opportunity to scan the various advertisements relative to portrait photography, and most of these advertisements bear on their face palpable evidence that they are self-evolved or, in other words, home made, and by dramatically putting myself in the place of those who are expected to read them, I must say, they are not such as would appeal to me as of any interest in what they promulgate, or as stimulating any inducement to visit the studio of the party who mailed them in luxurious form, in sanguine hopes of a speedy visit.

The object of your advertisement is to produce immediate effect. One wants it to be convincing. It is a business proposition between you and a prospective customer. An appeal to the emotions is out of place, and the recipient feels it so.

People do not have portraits made to keep in memory of their dear friends when they are gone, and they naturally resent your obtrusion and they appraise your sentimental gush as mere cant and hypocrisy. They are desirous only of having the work done in the best manner possible and rate what you say for what it is worth—an intrusion.

All your *memento-mori* (remember you must die) stuff will not draw them. If you must write your own advertisements, first study the psychology of the case, the proper way to directly influence the human temperament.

Advertisement must make a convincing appeal, or it is worthless. Use common sense in recommending your qualifications.

—J. B.

Business by Telephone

C. H. CLAUDY

It is a very popular method of getting business, this use of the telephone. And, of course, it pays, when properly done, or it would never be continued. Yet it is not uncommon to find photographers who state that they have tried it, that it didn't pay, and that they had therefore discontinued it.

If a means of advertising which one man in a certain line of business finds proper and profitable, is improper and unprofitable for another man in the same line of business, one naturally suspects, first, the surrounding conditions, and next, the methods used by the man who was unsuccessful.

For the photographer the "surrounding conditions" are almost entirely geographical and statistical; they vary as the size of the town varies, and, to some extent, as to its shape. Put another way, the varying conditions are those of size and distribution of population, and methods and ease of transportation.

New York City is long and narrow. But it is just as easy to get in touch with the farthest outpost of Flatbush, or the Bronx, as with the man across the street, if one uses the telephone. If, therefore, a hundred telephone calls are taken as a measuring unit, and the solicitor for business scatters these all over New York, there will, probably, be at least eighty percent which make no satisfactory response, merely because they live too far away. This will be the fault of conditions, not of method. Similarly, the man who operates in a small town of say, ten thousand people, can hardly call any 'phone which is out of easy reaching distance of the studio; if a large percentage fail to respond at all to telephone solicitation, the fault is not with the surrounding geographic situation, but with the use of the method.

A scheme which apparently works well in the Capital City of the Nation (and which doubtless does in other places) is to assure the person called that the studio needs their picture to complete their files. "Newspapers are continually calling upon us for pictures of people prominent socially, and we want yours to complete our set." Bait like this, of course, catches the innocent and gullible. It won't catch people with much common sense, because the majority of people are not "prominent socially" and know it. Yet it works in a surprising number of instances.

But here is a very important point; while it may work in a certain definite number of cases per hundred, what does it do to the others who might perhaps otherwise become sitters? Does it offend them? Does it drive them away from the studio when they do come, naturally, to wanting their picture?

Another must answer that question. But there are some methods, worked successfully in a certain percentage of cases, which actually are known to be offensive to others who might be customers. A case in point is the too frequent use of the 'phone. A certain woman went to be photographed with her small son and daughter. She was much dissatisfied with the result; so much so that she had a resitting. The result was worse than the first. She let her deposit go by default and went to another photographer.

For three years the first photographer had his young woman solicitor call this woman every three months about coming in and trying again! This so exasperated the woman, that at the end of the third year she went in, told the photographer what she thought of his methods, worked herself up into a temper, and of course is an enemy of that studio for life.

By far the better way here would have been either a letter or a personal call. A customer, known to be dissatisfied, must be handled with extreme care. The odds are all against the studio. To use here exactly the same methods used to get business from strangers, who are, presumably, unprejudiced, was both silly and suicidal.

The telephone method is a success or a failure very often because of the "smile behind the voice." One photographer engages his solicitors for this work entirely by telephone. "I don't want to see the girl," he says. "My customers don't see her. She can be beautiful as an houri or homely as a rhinoceros, but she must have a pretty and sympathetic voice. If she can sell her personality to me over the telephone by her voice, I figure she can sell my pictures to women over the telephone."

It is far more important that the telephone solicitor know people, be courteous, keep smiling and speak gently, than that she know pictures. She isn't selling pictures, really, but selling an idea, getting a customer to come into the studio. It is a mistake to think a trained receptionist is needed for telephone work.

Selling over the telephone, which doesn't create friends, and which does create antagonism, probably doesn't pay, even if it succeeds in a reasonable percentage.

*

Ontario Society of Photographers

Arrangements are being made by the Ontario Society of Photographers to institute the 1926 Convention—the Springtime gathering—April 13, 14, 15, 1926, at the Prince George Hotel, Toronto.

The success attending the inauguration of the past year is an earnest of what may be expected for the present projected 1926 Convention. There is promise even of surpassing the past achievements. Both portraiture and commercial work will be exploited by demonstrations, given by experts in instruction.

The names of the instructors will be announced later. There will also be new ideas for shop talk. The Ladies' Auxiliary of the Ontario Society are preparing for an enjoyable time.

Everyone who wishes to advance the profession, individually and collectively, will appreciate this opportunity.



Hammer Plate Cliffe Reckling

JAMES H. BRAKEBILL
President of the Photographers' Association of America



THE LATE JOHN JACOB BAUSCH

Death of John Jacob Bausch

We printed a brief notice of the death of Mr. John Jacob Bausch in our last week's issue. Further particulars, relative to the sad event, enable us to give some little account of this distinguished man who honored the photographic profession.

Mr. Bausch died February 14, 1926, having reached the advanced age of 95. He had been ill for several weeks from the infirmities attending old age. More than 300 telegrams were dispatched announcing his death to his many friends all over the world—and to the branch offices of the Company in Australia, India, England and other countries, and also to the chief cities of the United States.

The funeral was private and the burial at Mount Hope Cemetery, Rochester, N. Y.

John Jacob Bausch was born in Wurttemburg, Germany, July 25, 1830. At the age of 19, he came to America, after serving apprenticeship with his brother, a maker of optical instruments in Germany.

Optical science, at the time, was engaged in perfecting the then existing lenses used for astronomical purposes, and also for the operation of the new art of photography. But little was done in optical work outside the institutions of Europe, and practically nothing in America in the way of photographic lenses.

Young Bausch made strenuous effort to enlist interest in the subject, but produced but little impression on the manufacturers of optical glass, who were very few in number, so that, for a livelihood, Mr. Bausch was compelled to devote his time and energy toward wood-turning, a trade he had entered upon on his arrival here.

For three years he remained at this work, suffering the loss of two fingers of his right hand in an accident, but it turned to his advantage, as he was wont to say, frequently, when the subject was discussed, for it obliged him to return to his chosen work as an optician.

Prevented for a considerable time from actively engaging in the manufacture of optical instruments, he, with his late partner, Captain Henry Lomb, opened and personally conducted a photographic studio in Rochester, N. Y., being much interested in the newly discovered art, which was now exciting attention in the United States.

In 1853, the foundation of the Bausch & Lomb Optical Company was laid, occupying a small shop in the gallery of the Reynolds Arcade, on Main Street. Mr. Bausch's efforts, however, met with but meager financial return, and so removal to a ground floor was made in the hope of better returns in the future.

The lenses Mr. Bausch sold had been imported from Europe and did not meet with his ideas of quality; so he built a little hand grinding machine and began to grind for his own use the first lenses to be produced in America. They were so much better than any others available that other opticians soon sought to obtain his surplus.

It was about this time that Mr. Bausch borrowed \$60 from Henry Lomb, who died on June 13, 1908, giving as security the promise that Mr. Lomb would be made a partner if the business ever warranted such a move.

This was soon done, and Mr. Lomb passed his examination in optics. Mr. Bausch went to Germany and came home with a quantity of articles, including such things as meerschaum pipes and ivory ware. These things, as well as eyeglasses, they peddled about town and in the near-by villages, but all the time prospered little. When the Civil War broke out, and Henry Lomb enlisted as a volunteer with the Army of the Potomac, their assets just about balanced their liabilities. Mr. Lomb served until his regiment was mustered out and returned with the rank of captain.

One day Mr. Bausch chanced to pick up a piece of hard rubber in the street and at

once conceived the idea of making eyeglass frames from it. After some experimenting, he succeeded in making excellent frames from the new material, and from that time on things took a turn for the better, though the work was still very hard and required long hours. The rubber had to be pressed and turned, which was done on Sundays as well as late at night and very early in the morning, heat being supplied by the family cook stove.

Mr. Bausch often referred to his early struggles and trials, and found pleasure in relating, in some detail, the devotion of the wife of his early manhood.

In his memory of his early struggles, and particularly in the tribute paid to his beloved wife, we trace the tender love of his family and his sympathy with his fellowmen, which made him all through his long span of life most companionable.

When our country entered the Great War, we know how anxious the government was to secure a supply of optical glass for use in range finding, gun sights, periscopes, search lights, photographic lens, binoculars and numerous other instruments essential in warfare and, naturally, the authorities turned to the large optical companies for help in their dire need. The Bausch & Lomb Company was one of the concerns to which

our government looked, and the Rochester establishment was practically turned over to the government during the war.

Mr. Bausch was loyal to his adopted country and to the furtherance of its welfare.

Up to a short time before his death, Mr. Bausch was actively engaged in all that concerned his Company. He was beloved by the thousands of employees in the big St. Paul Street plant, many of whom are old in the service.

For the service during the war, the Bausch & Lomb Company received recognition of the Ordnance Department of the United States. The Company has a record for interest in its employees.

On the birthday of Mr. Bausch, a fund of \$250,000 was distributed among the employees on the ground of length of service, and an additional gift of \$50,000 was made by Mr. Bausch to the benefit fund of the employees.

But it is not these beneficences which have won the loyalty of the workers, but more the personal interest and sympathy with which Mr. Bausch and all the other members of the firm express their relations.

Today the firm of Bausch & Lomb occupies a foremost place, not only in the optical manufacturing world, but in the field of industrial welfare.

Photographic Possibilities

W. N. JENNINGS

The average photographer lacks imagination.

He plods along from day to day, making exposures, developing negatives, and making prints, quite satisfied if he can pay rent and wages and have a little left over.

Men, who are not photographers, are constantly making the lens work new wonders.

When some years ago I quoted a price for 11×14 copies of some insurance policies, I was told that my price was entirely too high. "They do it in New York at one-fifth of your figure."

I was sure some New York photographer

would "go broke," as I could not possibly see how he could make money at that rate.

I found, however, that the work was done at a profit by means of a new copying camera, known as a photostat, which eliminated the cost of making a negative. Simply flashing the image of the copy on to the surface of thin bromide paper, which was automatically developed and fixed in the machine, the operator could make fifty copies while I was making one by the old method.

Now, of course, almost every large corporation has its photostat department.

The rent of office space in New York is steadily soaring skyward, and will soon be as high as the Woolworth building.

The storage of correspondence has become a serious problem. A clever inventor—not a cameraman—has come to the rescue, and soon steel letter files will be junked.

All letters as they are received are placed on a small table, and kept flat by a hinged sheet of plate glass. By means of a prism, a lens looks down on the letter, and the pressure of a button projects its image on a "movie" film, which automatically moves on to make room for a reply to the letter.

When the day's correspondence has been recorded on the film, it passes slowly through the developer, fixer and washer, all part of the machine, which is no larger than a typewriter. Next morning the strip of film is wound on a reel. A 200-foot strip will contain over two thousand letters.

This loaded reel is placed in a projector, about four inches high, known as a Brayscope, and becomes an adjunct to the typewriter. It will throw an image in daylight, perfectly clear, on a silvered screen attached to the desk. The stenographer can instantly refer to letter and answer.

If a copy is desired, the Brayscope is snapped on to a cone-shaped box, at the other end of which is the usual photostat printing and developing outfit. This positive copy of the original document will be accepted as legal evidence in the courts of law.

And now Photography threatens to oust Typography, and give the Linotype a black eye. Hundreds of type fonts are photographed on a movie film.

Any required type display or individual type is instantly photographed, any size, on the surface of specially prepared photo paper by a machine with a keyboard, having much the appearance of a typewriter. Not only type, but photographs and other illustrations may be projected, any size, at the same time from the same movie film.

The making of a page of magazine or newspaper copy is a matter of minutes compared to hours by the present method. By a secret "intaglio" process, or a new lithographic method, photo-copies are produced as fast as by the rotary press.

By an extension of this method, we shall soon place a small negative above a pile of specially prepared photo paper, and project "X," "Y" or "Z" rays through it, and instantly produce thousands of plainly readable copies at one exposure.

Or, we shall project a large image from a small negative on to a wide web of photographic paper, and pass it through developer, hypo, washer and dryer as fast as the paper now flies through the Webb press; when printing press, linotype machines, and lead type will be found on the scrap pile or in the melting pot.

Real color photography is still an unsolved problem.

We can only reproduce blue and black on paper.

What we want is a triple coated paper, each layer perfectly transparent, that will turn red, yellow and blue, upon development after exposure to daylight, or to "X," infra red, or ultra-violet rays, and color photography will be just around the corner.

We photographers should burnish our brains and set the gray matter to work, for untold possibilities in photography lie before us tendering us fame and fortune.

Commercial Section—M. A. S. Convention

The program for the Commercial Section of the Middle Atlantic States Convention has been completed. The time for this program has been set for the morning of Wednesday, March 31.

Anne Shriber, of New York City, will talk of her work and show some of her pictures.

Henry D. Hubbard, scientist, Secretary of the United States Bureau of Standards, will speak on "Photography—Today and Tomorrow," and Charles D. Kaufmann, of Chicago, will give a talk on "Commercial Photography."

J. W. Scott,

Chairman, Commercial Section.

Concerning Children and Photography

MARCUS ADAMS, F. R. P. S.

[Lantern Lecture delivered at The Royal Photographic Society, 35 Russell Square, London, Eng.]

So many people have asked me to explain my methods. I will do so in the fewest possible words. I walk into my studio. I walk across the room. I put on a few lights. I focus the child, and squeeze a bulb, having put a plate in the camera. Sometimes, when I am left alone, I forget to do that, or I double the exposure. I turn out the lights and say good-bye, and the secretary gets the money for the sitting. Sounds simple enough, doesn't it?

I happen to have forgotten one thing—that little word "tact" one could write a volume on.

A thousand persons might do exactly the same, but if you do not exercise tact, psychology, phrenology, art enthusiasm, patience, judgment, refinement, caution, and possess the power of prolonged entertaining which may have to be sustained for one or two hours at a time, you will not get very far. All this must be backed up with two essential gifts—the greater, God's gift of that magnetism and power of attracting and wooing the affections of a child, and also the absolute knowledge of the basic art principles which enables you to work in a true painter-like way.

Whilst recently discussing with Professor Millott Severn, the eminent phrenologist of Brighton, the subject of people's heads, their shapes and expressions in pictures, he said to me, "If you photographers would devote your attention to a closer study of the phrenological shapes you would find it an immense help (as well as being interesting). A photograph may be a good technical picture yet fail utterly as a likeness for want of little elementary knowledge of science." He went on to explain the continual action of the mind-power which gives distinction to facial expression, so that the general make-up of the face accords with the individual's mentality.

No doubt we are concerned to a large extent with facial expression; that dominates true likeness and individuality. At the same time, as Professor Severn said, "Often it is even possible to secure a person's right expression, yet entirely to miss the correct shape of the head and features; unconsciously you could allow your lens to distort the head and features." Beyond this, a knowledge of the science assists us greatly to understand our sitters, which again assists us in producing the correct psychological atmosphere.

I fancy there is some confusion arising between the two sciences, phrenology and psychology. Phrenology is, of course, the construction of the head indicating character, whilst psychology is the invisible spirit and unseen influence of the character—"Phrenology the rose, and psychology the perfume."

Whilst traveling down from Edinburgh, I had as a fellow-passenger, a little chap answering to the name of Chris, aged one year and eight months, carrying a blackfaced golliwog, dressed in a striped blue nightdress, with woolen hair long, but not curly, and not much of it left on its head, thereby indicating that Chris had exercised his inquisitive destructiveness, desiring to ascertain the why and the wherefore. Now Chris sat up in the most proper fashion opposite me, and simply stared with open inquiring eyes at this bigger golliwog without the slightest alteration in expression, until he had taken me all in, and then, without warning, he changed his expression and, apparently approving of his fellow-passenger, he gave me a subtle smile at first, which gradually increased, until I was able to realize that all was well and that he wished to be friends. It was wonderful to study Chris, and when he had finished scrutinizing me, I wondered how much he knew of me.

I have always argued that a child is not

HEADQUARTERS

CONVENTION OF

The Photographers' Association of the Middle Atlantic States

March 29, 30, 31, 1926

HOTEL WASHINGTON EUROPEAN PLAN FIREPROOF

Every Room with Private Bath, Tub, and Shower Floor Clerk Service on Every Floor

OPPOSITE THE UNITED STATES TREASURY

WASHINGTON, D. C. . .

S. E. BONNEVILLE

MANAGING DIRECTOR

affected by outward shape. He possesses the power to delve right away into the unrevealed personality. Nothing can be hidden or smothered over with clothes. The character is what he sums up, and after his summing up, he very rarely changes his

Imagine for a moment the comparison of a man and a little chap. There may be six foot of the man and only two-foot-six of the little chap, and yet the latter is not frightened. See the other man from whom the child draws shyly away. I am perfectly confident that we, by our constant living and acting in a certain way, foster an unexplainable element of psychological influence of which we do not appear to realize the full existence and far-reaching effect. magnetic power is entirely dominated by character.

It may assist if I give a few ideas as to the way in which shapes of head indicate the possession of certain traits. The high forehead indicates veneration; therefore, if you want to depict a devotional spirit, it is useless to tilt the head so as to foreshorten it away, for in so doing you turn the divine into a business head. You will come across a lawyer or literary man who has a long, narrow head; but, on the other hand, the practical man, financier, politician or company promoter, who attains success through the large amount of acquisitiveness, constructiveness, force of character, organizing capacity, and practical ability that he possesses, is indicated by a wide head, prominence of brow, breadth of forehead, and less height than in the case of the divine. The philosopher you always find has large reflective and reasoning faculties indicated in the breadth, height, and prominence of the forehead. The scientist shows a fullness of the middle line of the forehead from the root of the nose upwards and over the upper front head. The subject who is fond of domestic duties and affectionate, with love of home and family, must have a large amount of back head behind the ears. The

individual, who is of a hopeful nature, will show it in every lineament of his face, whereas self-esteem, discontent, fault-finding will show themselves in the downward droop of all the facial lines around the eyes, nose, and mouth. In the mirthful, friendly, sociable person every curve of the face has an upward trend; with these traits reversed, these curves also are reversed.

These points have a very important bearing on our subject concerning children and photography. To photograph any subject with any degree of success, we must understand it fully and completely. If it happens to be a fragment of stone, let that stone be depicted with such exquisite beauty and truth that you can almost hear it ring when it is tapped. In the case of a machine, tell the truth, explain the working, convey the sense of metal. Whilst photographing a child, generally speaking, you are making your picture for the purpose of recording the child, not merely the features, the clothes, or the general shape. In my humble opinion the child should be depicted with as much luminosity as possible, because it is a feature of the child's face to attract and reflect light. Beyond this, the character I have been speaking of, which forms the true likeness, will serve you every time, assisting you to get something more than the facial map. So many pictures convey one or more of these feelings; some of them are merely pretty pictures—but prettiness and nothing else is far away from art; other pictures are dull and expressionless, with no childish sympathy and no attempt to depict any of the extraordinary moods these delightful sitters have. Again, so many of our attempts are hopeless in the rendering of color values; far too many represent coal-pits and soot rather than luminous light.

Lastly, difficult as it is, there ought to be more attempt at construction in composition, or a definite theme of design or meaning. Too many pictures seem to convey only one message, and that is just a poor idea of a face, with no character, no feeling, no love, when, after all, love is the one great thing worth depicting in a child, for true love in its sweetest and purest forms is found in a child.

Mr. Adams remarked, while showing his slides, that some children thought they had to make all kinds of contortions while having their photographs taken. Expression could be got into the hand of a child more easily than in the hand of an adult. There was no need to place a child; the child would do that himself better than the photographer could. Many photographers persisted in photographing shade; if they would get that foolish idea out of their minds and photograph the light instead they would succeed better, both with portraiture and landscape, than they were doing today. Most of the landscapes shown at exhibitions suffered from a lack of luminosity; there was too much soot about them, and dirt, and shadow. Studying Raeburn and other painters in the gallery at Edinburgh, he noticed pictures which, although in black, had a luminosity running through the blackest of the black, so that the light made itself felt as dominant even in those parts of the canvas. In photography he wanted to attain that luminosity on paper. It could often be found in the negative, but-whether it was the fault of the paper or of the worker he did not know -it seldom happened that the shadow part of the face could be translated in the way he, at any rate, desired.

He concluded with another word of advice on the photography of children. Children should be summed up and dealt with accordingly—music for those who liked it, and fairy tales for those who liked them. This adjustability would assist the photographer in his work, and would secure from the child the pose and expression desired and that which the parent expected.

Mr. Adams furthermore said regarding checking of the phrenological delineations which he had given (at second hand) with some of the pictures, there was not one parent in a thousand who knew what his child was suitable for. He recalled that twenty years ago or so a very ordinary-looking man entered the phrenological Professor's consulting room. He was summed up in a few moments and advised to take a political career. That man was Mr. Lloyd George. The Photographic Journal.

Who Are Your Competitors?

FRANK FARRINGTON

When you think of competitors, you think of other men operating photographic studios, men in the same business you are in. Or you may even regard some amateurs as competitors in a sense.

You do not go far enough. You are meeting with real competition in other and far different directions.

You are seeking to interest people in spending their money for photography. All along the street where you are located are other business houses seeking to interest people in spending their money for the merchandise or for the services they have to sell. These men are all competing with you for the dollar in the citizen's pocket. They are as much your competitors as other photographers, and their competition may be even more effective in restraining folks from coming to have their pictures taken.

A family with a certain income is tempted to buy a radio outfit. There has been talk about mother or daughter having a dozen handsome photographs made, perhaps some of your \$60 per dozen quality. The radio dealer puts his advertising matter into the hands of the members of this family. They see his window displays. They read his newspaper advertisements. He gets them interested in his proposition and they find that they would rather have a radio than the photographs. You lose out indefinitely or altogether. That is a case where competition called upon you to do your utmost with advertising and displays in order to

"Results Tell the Tale"

A Film that possesses

QUALITY and UNIFORMITY

which merits a trial by every Photographer Have you tried them?

Central Portrait Films

for general Portraiture and Studio Work

If unable to procure these Films from your dealer, send a trial order direct to

CENTRAL FILM & DRY PLATE COMPANY

ST. LOUIS, MO., U. S. A.

We are also making DRY PLATES same as heretofore

PHOTOGRAMS OF THE YEAR 1925

- ¶ Not only is "Photograms of the Year 1925" a record of the progress in pictorial photography, but it is a veritable "feast"-a source of inspiration and pleasure.
- The best photographs of the year were selected for this annual from those shown at the London Salon, the Royal, and other exhibitions by the leading pictorialists of the world.
- ¶ Last year 14,000 copies were sold in one week! The book is published in England, and there will be but one shipment, so in order to secure a copy of "Photograms of the Year 1925," you must place your order NOW-but that's easy-

Just fill in the coupon and mail with your check TODAY

Tear Off Coupon FRANK V. CHAMBERS

636 South Franklin Square. Philadelphia, Pa, Please reserve a copy of "Photograms of the Year 1925" for me. My check is enclosed for

> \$3.50 cloth, post paid. 2.50 paper, "

Name

Address

hold your own. You could have kept those people interested in photographs as against radio had you recognized the radio dealer as a competitor. The trouble was that you were not thinking about him. You believed, with reason, that this family was sold on the idea that your studio would give them the best photographic work. You did not think you needed to keep advertising specifically to them.

Perhaps it was a jeweler who lured the surplus money out of someone's pocket, money that had been intended for your studio. Or it might have been a phonograph dealer, or a store featuring marvelous silken garments.

No matter if every family in your city

believes you do the best photographic work in the world. No matter if every family in the city will come to you whenever having any work done in your line. You may have a perfect monopoly in your field, and yet you must advertise diligently and aggressively or these other competitors will every day reach into people's purses and extract money put there to spend with you.

Forget the other studios for a time and prepare your advertising campaign with furniture dealers, sporting goods stores, jewelers, radio merchants, garment shops, perfumers and beauty parlors in mind. Of course you will not be specific or in any way antagonize such people, but have them in mind when writing your advertising.

Photography as a Career

EDWARD CONNER

There are times when parents are puzzled what to do with their sons and daughters when they have left college or school. What about their future career? All cannot live doing nothing. "Circumstances alter cases." Such parents will be well advised to be guided by those who so strongly recommend taking up photography, and to bear in mind the very important fact that this is an age of experts. "A friend in need is a friend indeed." In photography they will find a true friend, one only too ready to relieve them of all mental anxieties—so far as providing their sons and daughters with an ideal profession. Some boys and girls may have a great desire to become photographers -so much the better. Have them trained to perfection. If any of these, as some must surely, have a natural inclination to become photographers, the chances are they will become proficient in the art in a very short time with the help of the specialist who is a master of his profession.

The important point is to find reliable teachers or instructors of photography. It is not every photographer who is competent to teach. In view of the enormous progress achieved by photography of late years, and the increasing demands for such work in all directions, it is most essential that more photographic experts should enter the field. Only fully qualified men and women can be expected to preserve intact the dignity and power behind photographic science. more substantial reliability is the greater the business asset. The race is to the swift no less in commerce than in athletics. Outstanding achievement comes only as a result of better training, wider experience, and deeper resource. Every effort should be made in the interest of trade to see that all "budding" photographers should be trained to a pitch of perfection; their experience should amply cover every branch of the interesting and instructive art. They will be greatly assisted in their studies by placing at their command all necessary, up-todate resources of knowledge.

All those who are eager to see photography uphold its position as a leading science, should strictly insist upon only the right men and women being in the right places. Photography has long been acknowledged to be a paying business, but only the most efficient are entitled to the highest remunerations. Signs are not wanting that

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the photographic profession is attracting an ever-increasing number of boys and girls and, one might add, of the type most suitable for training. Employers speak in the very highest terms of their photographic apprentices of both sexes, while paying just tribute to the high standard of efficiency to which they have been brought by their training.

There is no need for compulsory training in the sense of forcing boys and girls to take up the study of photography against their will. The writer's remarks only apply to those whose mind is made up to become photographers, or to be connected with the photographic industry in some form or other. Colleges and schools, where photography is taught, should be equipped with the most modern, up-to-date appliances. Books relating to the subject should equally be the very latest issues. New books on photography are being written and published every day in all countries. Only the most practical information will be found the most useful. Many parents still discourage their children to take up photography on the assumption that it does not offer a suitable opening for them. So much for parental ignorance. Such an erroneous statement would never emanate from parents who are either amateur or professional photographers.

One must admit that photography is becoming increasingly popular everywhere. In view of this gratifying fact, more parents should take a more serious view of photography as a future remunerative career for their sons and daughters, or at least for such who have an inclination to become expert photographers. Photography is not only a science that has come to stay, but one which may be said to have become a leading modern industry—a career absolutely fit for any boy or girl who wishes to make a decent living out of it.

One cannot attach too much importance to the proper training so essential in order to become first-class photographers—irrespective of sex. In view of increasing photographic competition throughout the world, one cannot be too exacting on this point. Elementary photographic knowledge must on no account represent the alpha and omega of effective photographic training. Yet one is very sorry to have to confess that many parents connected with the photographic trade fail to realize this. They do not take sufficient interest in their children; too often are the latter left to pick up knowledge at random—as best they can, devoid of system. How in the name of common sense can such boys or girls, eager to learn photography, become thoroughly efficient under such regrettable circumstances?

Fathers are generally "too busy," mothers may have no interest in photography; consequently, teachers are left in sole charge. What if the latter are incompetent? A little assistance occasionally rendered by father, or by a brother (both of whom may be professional photographers) would certainly go a long way toward encouraging the persevering boy or girl. Many parents erroneously believe, as in the case of other studies, that so long as their grown-up sons and daughters have what they call a general knowledge of photography, they are as fit to carry on business as any expert! Of course this is absolutely ridiculous. better is it not to embrace a genuine photographic career than to set up in business with such gross ignorance. Elementary photographic knowledge is all very well for beginners-all of whom must start learning the so-called photographic alphabet, but to remain content with this is to destroy all possible chances of making a living by photography alone.

Many members of the photographic world think that that science is a matter far too deep for them, and because they have not had a special course of training, it had better be left alone. In this they are mistaken. If all reasoned in this way it would be impossible to fill up the ranks. What is meant by photographic science? The search for facts, nothing more, nothing less; and every stage of an accurate, careful and intelligent search

should be free from doubt or possibility of error; and by skill is meant such a use of these facts as shall ensure, with the utmost certainty, the attainment of what we desire to accomplish. Knowledge means the cognizance of things by our own senses. Everything else is belief. Never forget that photography is not a plaything; it is a most important science, aye, an art to be cultivated and brought to its highest perfection, which only years of study and experience can achieve.

Technical knowledge covers a vast field. A young photographer (irrespective of sex) who possesses a good technical knowledge is really a person to be envied. It is one thing to examine candidates annually, and quite another to train young men and women as they should be for their future career. Every trade association in every country should not rest, or consider its work complete, until it has made the training of operatives one of its regular functions. More training committees should be formed annually when such assemblies meet together for the good and welfare of photography.

The time has certainly come when the question of proper training as applied to all would-be photographers should receive closer attention. Parents cannot ignore what the vast importance of a first-class course of training means to their sons and daughters, especially those who have decided to join the photographic profession.

Photography as a career is certainly to be strongly recommended to all parents who are still puzzling their brains trying to solve the olden-time problem: "What shall I do with my son: What shall I do with my daughter?" There can be no such thing as photographic success without efficient training.

38

The stock salesman, after painting a beautiful word picture, said: "Now, Mr. Jones, you know this company hasn't got a dollar's worth of watered stock in it. How much are you going to buy?"

"Young man," he said, "the next stock I buy is going to have four legs, and I will water it myself."

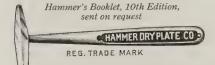
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News of the New Photographic Tri-State Association

The first meeting of the new and enlarged Association took place as per schedule, February 2, at the Lincoln Club, 222 Craft Avenue, Pittsburgh, Pa., and the success of this meeting exceeded all expectations of the most optimistic member. The attendance was divided into membership and guests, and 96 members who had paid their dues registered and attended the meeting during the day and evening. In addition to that, 13 guests were present, making a total of 109 for the day. The total paid membership is 121 to date, which shows more clearly than anything that could be said that there is a definite need for this organization and a definite want in this section.

The aims of the Association will be made clear to those who have not already joined by the first day's program, which emphasizes the powerful good for education of which this association is capable and it should have the hearty request for membership of the photographers that have not

already joined.

To begin with, the program started at 9.30, and Will H. Towles, of Washington, D. C., who needs no introduction, was the first man to demonstrate light and shade to the audience. It is a well-known fact that his demonstrations are always regarded with intense interest, and this was no exception to the general rule. He was followed by T. E. Halldorson, who gave an interesting demonstration on the methods of artificial lighting, with light cabinets of a different but very instructive nature. It enabled the photographer to make a comparison between the two methods of lighting, much to his profit. Then followed a community luncheon in the clubhouse.

The afternoon was started by Mr. Towles and followed by Mr. Wade, of Youngstown, with the kiddies. Then Mr. Halldorson again demonstrated, but this time with the flash cabinet. Then announcements were made by the presidents of the different committees that will function during the year. Among the business discussed was the change of name to a more trenchant name for the new association. Then the entire assembly filed into the dining room for the evening dinner.

This foregoing program would have certainly been enough for any day's work, but it was followed by a most interesting moving picture made by W. A. Bartz, of the Youngstown Sheet and Tube Company, a member of the association, with a moving picture made in the mills on "How Tubes Are Made," together with an instructive talk of what difficulties were overcome and what appliances and films were used to produce the magnificent result he showed. Then to top the day's instruction and pleasure, A. A. Chilcote, of Cleveland, gave a most instructive and interesting business talk that was worth while to come miles and miles to hear. While Mr. Chilcote disclaimed any ability as an orator, he certainly has the

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FRANK V. CHAMBERS 636 South Franklin Square, Philadelphia ability and the gift to drive his points home, and some interesting points he made for the benefit of the photographer will be well remembered, and, if followed, will bring handsome returns.

Then came the surprise of the day—a complete set of photographs from the negatives that had been made in the morning and afternoon, so that the results of the morning's and afternoon's work could be shown and the results compared in a critical manner. This unusual feature was due to the unsparing labor of Mr. E. R. Nichols of the Eastman Kodak Company, Mr. Stuart Carrick of the Hammer Dry Plate Company, and Mr. Joe Barola of the Trinity Court Studio, who developed and printed the negatives. A vote of thanks is likewise due to the Bell Photo Supply Company, which so generously furnished all the apparatus and equipment necessary to make the demonstration a success.

Mr. Flaherty, who is a Vice-President of the Middle Atlantic States Association, gave a talk at the dinner, in the interest of the M. A. S. Association, and urged everyone to attend the coming Cherry Blossom Convention at Washington, D. C., which should be the best ever held, and we believe this sentiment is generously voiced by a great many members of the Tri-State Association who are staunch and true members of the M. A. S. Association.

A new feature which created a lot of comment was the questionnaire, on which the members registered their choice of subjects to be demonstrated and lectured on during the year, and this, of course, will give an accurate gauge of the wishes of the majority, and will make it a simple matter to give demonstrations of interest to the association, since their wishes are known in advance.

The next meeting will, in all probability, be held in April and plans are already on foot to make this a better one if possible than the preceding meetings

The Board of Directors are as follows: W. O. Breckon, Pittsburgh, President; George Kossuth, Wheeling, W. Va., First Vice-President; J. J. Flaherty, Pittsburgh, Second Vice-President; Mrs. Leila McKee, Pittsburgh, Secretary and Treasurer.

Directors: E. W. Brown, Beaver; Deck Lane, Ebensburg; Harry Springer, Scottdale; S. S. Loeb, Pittsburgh.

"Johnnie, what do you understand by that word 'deficit'?"

"Why, it's what you've got when you haven't got as much as if you just hadn't nothin'."—Denver Times.

괁

A girl who was running a London bus was making out her first report. Under the heading "Accidents" she stated.

"Bumped into an old gent."

Under the heading "Remarks" she said:

"Simply awful."

Convention of the Southeastern Photographers' Association

Hotel Ansley, Atlanta, Ga., March 8-10

"TREASURE HUNT CONVENTION"

A Treasure Hunt will start from the Hotel Ansley on Monday afternoon, March 8, to find the Hidden Treasure of \$25.00 in gold. The only hint we can give you in this hunt is that it is in some Atlanta Studio, and "Finder's Keepers."

This is just a starter of the Treasures that will be found at this Convention.

YOUR TREASURE PICTURES

In your Studio you have Treasures. We want you to send three or four of these pictures to Mr. Willis McCrary, c/o Hotel Ansley, Atlanta, Ga. To make this easier for you and your committee, send in by Friday, March 5th.

The National Association has requested that we send an Exhibit, to be known as the Southeastern Salon Exhibit. A committee of three has been appointed to make this selection. Should your picture be chosen, we will take the liberty of sending it, unless you write us to the contrary.

TREASURES FOUND IN ENTERTAINMENT

The Pirates will be on hand to open their Treasure Chest, Eat, Drink and be Merry.

Monday night is the Smock (not mock) Dance. Get your Smock (not smack) at the door.

Tuesday night, Food, Fun and Frolic. Wednesday afternoon, Automobile Trip to Stone Mountain, guests of Atlanta photographers.

Watch for Souvenir Program, which will be mailed you a few weeks before Convention date. It will give you full details of all the Treasures to be found at The Treasure Hunt Convention.

Yours truly,

Leah B. Moore, Vice-President.

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I am We are sending you this date, 1926,
by { express mail parcel post} the \$500.00 gold competition (Competitive Class).
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The M. A. S. Competition—\$500 in Gold

will be awarded for the best photographic portrait exhibited at the Middle Atlantic States Photographers' Convention, March 29 to 31, 1926, to be held at the Hotel Washington, Washington, D. C.

Competition open to the world.

Entrants to this competition agree and subscribe to the following rules governing same:

First—No exhibitor will be allowed to make more than three entries.

Second—Each entry shall consist of one photographic portrait.

Third—Portraits not to exceed twenty inches in length.

Fourth—All portraits must be framed and without glass.

Fifth—All exhibits must arrive in Washington not later than March 10, 1926.

Sixth—The exhibitor's name must not appear on portrait or frame.

Seventh—An entrance fee of \$2.00 will be charged for each entry, to cover handling charges.

Eighth—The winning portrait shall become the property of the Photographers' Association of the Middle Atlantic States, who will present it to the Smithsonian Institution for permanent exhibition.

Ninth—The jury of selection shall consist of one portrait painter and two photographers.

Tenth—The judges shall have the authority to reject any exhibit.

INSTRUCTIONS FOR SHIPPING

Box covers must be fastened with screws and return address placed on under side of cover, with transportation charges prepaid.

All foreign exhibits must be marked "For exhibition purposes only, no commercial value."

Any exhibit failing to comply with the above rules may be barred from the competition.

Entrance fee of \$2.00 for each portrait must be mailed in time to reach David B. Edmonston, care of Hotel Washington, Washington, D. C., on or before March 10, 1926.

All exhibits must be plainly marked and addressed to

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President, P. A. of M. A. S.,

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Dead—But Trying to Speak M. L. HAYWARD

"I'll be gone for a coupla weeks on a business trip. Keep the store going till I get back," the owner and majority stockholder of the Lela Photo Company orders.

"Sure," the foreman tells him.

"And don't hire any new men till I get back." "Sure."

Suppose, however, that the majority stockholder is going on the journey from which no traveler or stockholder returns, and makes a will directing that after his departure the Photo Corporation shall be carried on along certain lines, and that his stock shall be voted in a certain way.

Is such a will legal?

This exact point came up in a Michigan case, reported in 177 Northwestern Reporter, page 222, where the evidence showed that Samuel F. Dobbin held over 1,000 of the 1,500 shares of a Michigan Company, and inserted a clause in his will that his controlling stock should be rated as to keep his sons on the board of directors.

Then, after Dobbin's death, it was proposed to double the capital stock of the company, which required a two-thirds vote. The executors considered that they were bound by the terms of the will, the point came before the Michigan Courts, and the Supreme Court of that state ruled that the attempt of the will to create a voting trust was contrary to public policy and void.

"The paragraphs of the will, wherein the testator attempts to create a direct testamentary voting trust for a fixed period of irrevocability, and to exclude for a fixed period his representations from the exercise of their personal judgment as to the management of the affairs of the corporation, and to perpetuate certain persons in office and control of the company without regard to the rights of minority stockholders, is contrary to public policy and void," said the Court, in holding that there was nothing in the will which prevented the trustees from cooperating in the plan of increasing the capital stock of the company, or to make a sale thereof in accordance with any lawful plan.

In New York, however, the Courts have arrived at the opposite conclusion.

"I find no force in the contention that the trustees, as holders of the stock, cannot be controlled in their manner of voting. The power to vote stock, incidentally, is ownership of the stock itself, may not be taken from the holder by force; but he may certainly qualify his ownership by his own consent that another may vote for him, as in the familiar instance of a vote by proxy, or may accept the ownership with a condition which involves that consent, as here. These trustees become possessed of the stock, not as their own asset, but solely by virtue of the will and of the conditions which the will imposed," says the N. Y. Court in a case found in 94 N. E. 1092.

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AS WE HEARD IT

D. M. Mackay, formerly connected with Parsons Photo Shop, Wheeling, W. Va., has opened a studio at 1520 Market street, Wheeling.

M. J. Bucklin, of Little Falls, N. Y., has purchased the Parson's Studio, located in Jackson Block, Herkimer, N. Y. Mr. Bucklin will continue the Little Falls studio but will devote most of his time to his business in Herkimer.

The plant of the Southern Photo Craft Company, Inc., at 3314 Conti street, New Orleans, La., was destroyed by fire on January 27. Police believed the blaze started from defective electric wires in the attic of the building.

The Grant Photographic Studio, East Erie street, Albion, Mich., was damaged by fire on January 28. The blaze started from a hot heating pipe which ignited a bunch of films three feet distant. Despite the fire, the studio was able to keep in operation.

The studio of Lennox Decker, society photographer of Glen Cove, L. I., was totally destroyed by fire on January 31. Valuable plates were destroyed, including snapshots of the late Presi-dent Roosevelt and members of his family and hundreds of other notables. The origin of the fire was not determined.

The second meeting of the Tuscarawas Valley Photographers' Society was held at Coshocton, Ohio. The members were the guests of Photographer Wilcoxon at a splendid chicken dinner, served at the Coshocton Inn. The business meeting was held at the Wilcoxon Studio, J. Will Wishka pre-

The next meeting will be at the Brannan Studio, Dover, Ohio.

At present the following cities are included: Dover, New Philadelphia, Ulrichsville, Dennison, Coshocton, New Comerstown, Cambridge and Cadiz. It is the intention to include other cities that are within reaching distance.

"Pa," said Clarence, "what becomes of a ball-player when his eyesight begins to fail?"

"They make an umpire out of him," growled his dad.

"A tourist woke up one night just in time to see a thief climbing out of the window with his clothes.

"'Stop thief!' he yelled and jumped through the window in pursuit. After a hundred yards the thief dropped his booty. The tourist gathered it up and was hurrying back to his hotel with it when a Filipino policeman arrested him as a suspicious character.

"In the police court the tourist told his story angrily at the magistrate, then he said:

"'And now, I suppose, I can go.'
"'No,' said the magistrate, 'we'll have to hold you till the thief identifies you as the man he robbed.'"

BULLETIN - OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

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Items of interest upon photographic subjects will be gladly received.

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As We Heard It

Intelligent Management of Portrait Background

A portrait is, without doubt, the most difficult performance of the artist, because there is little opportunity, or practically none, to compensate for its composition defects by emphasis upon good features.

The production of a single head, conceived with grace, natural ease, expression of vitality and all that serves to make it attractive, and at the same time presents verisimilitude of the original, is one of the greatest feats of art.

How few realize this truth! The fatal facility of photographic operations leads to the supposition that all the necessity incumbent upon the taking of the portrait is the skillful management of the illumination.

We will not attempt to gainsay the fact that illumination has wonderful transforming power, but, yet, may we not be permitted to say that much of its agency is often counteracted, even nullified, by the disparagement done to some associated feature in the composition, yes, a composition which may be admirable both in posing, lighting, and study of decorative effect.

The so-called accessories to portraiture are looked at too directly as accessory, and hence are considered of minor consideration by the artistic photographer who fails to appreciate that the accessory must be brought into relation with the main topic, which failing, disintegration results. Let us say a word here upon the subject of the background as a potent accessory to the portrait.

Studio backgrounds, such as are employed by the professional photographer, are intended either to give relief to the portrait or to furnish a setting in consonance with the character of the subject. As a mere means of relief, or atmosphere standing out of the head or figure, a plain background is found sufficient, and if

adroitly managed as to its light and shade, is very effective, the portrait needing no other accessory. But where the topic demands presentation of features necessary to interpret the pose, some elaboration of the background is adjunct to good expression. Hence the employment of landscape, sea views, garden prospect or home surroundings.

On general principles, however, irrespective of the character of the background, it should never come forward obtrusively; be self-asserting, even when plain. It should be indefinite, atmosphere-like, serving only to correctly isolate the portrait.

Or, where the subject is a figure, if drapery is employed, detail in the hangings should be merely suggested and all pattern work eschewed, however beautiful it may be in itself.

Where scenic backgrounds are called to service, care should be taken to secure correct proportions in perspective, neither to have represented too great distance nor too narrow perspective. The figure must be a concomitant of the scene upon which it is projected and in proper proportion thereto.

Never let the motive be lost in the superabundance of detail, challenging attention. Hence the necessity of the scene being painted with this in view.

Generally, we see too much of the scene in the landscape, an impossibility for the supposed enjoyer of it. Often, there is only distance shown and the figure is manifestly detached therefrom and it looks impossible because there is no foreground for the subject to stand upon.

And this difficulty of getting the figure in good relation with the scene is not solved by the introduction of the sort of accessories generally called to do this service. They give themselves away.

Painted and carved accessories are of service only when they can be used to carry out the motive in an intelligent commonsense way.

Yet, with what confidence will the operator twirl around his choice furniture,

artificial foliage, mats, etc., with self-assurance that he is going to get a fine effect when, to the cultured eye, the result is positively absurd.

Why does the professional portraitist seem to abhor a vacuum? The fear of it makes him enlist any old thing to fill the gap that he thinks must of necessity be stopped. He thinks he must put something there to complete the artistic balance, whereas the subject would have been more honored by its omission.

It is advisable to first synthesize the composition, to consider the thing as an entirety, not something like a patch-work quilt of beautiful pieces. Only in this way will the operator feel how the model is part of the whole, not an isolated thing.

We do not depreciate the value of accessory, only decry its incongruous character.

The conscientious artist endeavors to get an appropriate setting to every subject and never resorts to accommodation, simply because aforetime he had success with that association.

Every subject should be a new problem. He should be constantly in search of new combinations. True, such a procedure militates against "time is money," but, in the long run, he will find it good policy, even pecuniarily considered.

*

Wages in America

A table of comparative wage scales recently published is both interesting and important as affecting competitive prices. A large American corporation, with factories also in Europe, reported, in November, the average daily wages paid. Reduced to dollars at rates of exchange, the same type of labor engaged in production of identical commodities received:

Italy\$	0.96
Belgium	1.14
France	1.24
Germany	
England	
United States	5.60

Æ

Breen: "What has become of that bank account you started to save for a rainy day?"

Green: "My wife bought a closed car with it."

Exploitation and Photography

HILLARY G. BAILEY

Were the majority of professional photographers asked what exploitation methods they employed, they could not be expected to know the least thing about it. Exploitation is neither used in the development of the negative, nor in the proofing, nor in the printing, nor in any other process as most photographers conduct their affairs. The stock house salesman does not carry it in his sample case, nor do the trade journals—supplied free to the profession—discuss it. It's new. Why should it be known?

Yet exploitation will soon be the new force behind the photographic business, or there will be no business. If photography is to survive, it is well to give some heed to the very thing upon which bread and butter is to depend. The day is past when any business, even the much reputed photographer, with all his self-satisfaction, can simply hang out a shingle and expect the much petted public to swarm into his studio with easy coin for his coffers. Modern merchandising in its attempt to stimulate one hundred per cent business has contrived innumerable sales schemes. These sales promoting efforts, ofttimes unique and clever, and other times weak and pitiable, have been designated and classified under a name new to the colloquy of the business world, namely, exploitation. This term sums all efforts-including advertising-devised to secure business for a certain product; and because the term originated with the promoters of the stage and screen, we are apt to think it as only applicable to the theatre and moving pictures.

Pictures. That's the cue for attention. When pictures of any sort—and particularly cinematography—are concerned, it is an occasion for the professional photographer to "listen-in." That great industry has made a development worthy of a good deal of study and much imitation. Now the business promoters of moving pictures have proven that exploitation of pictures (or

"fillum" as they call them) is each day more vital to the very existance of their business. The photographic profession will do well to take a tip from a kindred profession and to a measure, at least, install exploitation in their business management.

Exploitation can be all wrong. A certain photographer in Indiana hit upon what to him was a great exploitation scheme. He thought—and at first you will agree with him-that it would stimulate business to offer coupons through local department stores to any and all mothers, each of whom, with twenty-five cents and a coupon, could get her baby's picture made at this enterprising photographer's studio. We know that this photographer reasoned that he could afford to lose the first cost of materials and labor, in order to get mothers into his studio, where he hoped to sell them other things. But did he succeed? He certainly did not. The mothers and their friends thought that no photographer was fool enough to give something for nothing. As far as they could reason, that photographer was making a profit out of a twenty-five cent transaction. So, of course, his other prices were all robbery. And his business suffered much more than he himself no doubt yet realizes.

Exploitation schemes from other businesses can sometimes be applied to photography. If not actually, they ofttimes provoke an idea that can be adapted. Former Mayor Lewis Shank, of Indianapolis, is responsible for one of the cleverest and most effective exploitation schemes that has come under my research. Mr. Shank, in private life, owns storage houses, where unsettled families can store their household belong-On the advent of opening a new storage house, Mr. Shank contrived an exploitation scheme to announce, in an unforgettable manner, his new service to Indianapolis. He offered \$25 each to 23 beneficiary organizations in Indianapolis if they would agree to visit, at an appointed time, his new house, providing each one attend in a body of not less than one hundred. These organizations representing charity groups, clubs, Ladies' Aid Societies and the like, were, of course, in the need of all contributions. And certainly they could earn \$25 in no easier manner. They agreed and Mr. Shank advertised the fact. He was guaranteeing 2300 visitors to his new plant within a period of one week for the sum of \$575, or twenty-five cents for each visitor. He was also getting that very

important personal interest without any disgusting catch to the visitor after he reacts to the scheme. Indeed, it was clever. Mr. Shank being a philanthropic man, would have felt the need to contribute to worthy charitable groups anyway; so he has made his offering yield a dividend in a manner not at all offensive.

And there you are. Exploitation schemes are limited only by the lack of ingenuity of the promoter. The public is quite self-satisfied and requires seeking out. And that demands exploitation.

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

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Mrs. K. P. CAMPBELL, General Secretary

137 North Wabash Avenue, CHICAGO, ILL.

1926 Convention at the Coliseum, Chicago, Illinois, Week of August 23

The P. A. of A. Convention

The Headquarters Office is now located on the fifth floor at 137 North Wabash Avenue, Chicago, Illinois, and is settled and ready for the strenuous work ahead of us for putting over one of the biggest Conventions in the history of the P. A. of A.

Our President, James H. Brakebill, was in Chicago to make the final arrangements for the establishing of the office and selecting of a Convention manager.

32

Andrew S. Hurter, Secretary of the Chicago Portrait Photographers' Association and formerly associated with the Moffett Studio, has been selected by the Board as Convention manager. Mr. Hurter's many years of experience with the photographic profession and association activities make him well qualified and of inestimable value to the Association in this capacity.

Mr. Hurter's office is located in the Head-

quarters Office, where all matters pertaining to the sale of space and the Convention will be taken care of by him.

Mr. Hurter and Mr. Brakebill have gone over matters and have many plans under way for the making of a very successful convention. Mr. James Reedy, Chairman of the N. P. E. Convention Bureau, is in Chicago, assisting Mr. Hurter in the arrangements for booths, and the release of floor plans and contracts. Mr. Hurter will release, in an early issue in these columns, the plans and arrangements which he has completed. Another important bit of news is the granting of railroad rates by the Western Passenger Association and the Central Passenger Association to members of our Association. The same plans as we have used in the past few years—that is, the certificate plan, with which most of our members are familiar—will be adopted.



ANDREW S. HURTER
Secretary of the Chicago Portrait Photographers' Association, who has just recently been appointed Convention
Manager of the P. A. of A.

Mr. Aylett, our Second Vice-President sends us the following about the exhibits for the National Convention:

THE HEART OF THE CONVENTION IS THE PRINT EXHIBIT.

It is perhaps a little early to make the first call for prints for the Convention in Chicago, next August, but it is an opportune time to suggest that this is the season to think about your own exhibit.

Why not make them now, while the quieter season is on and the weather is not too hot, and you have time to think about it, and are in the frame of mind to make your best.

It is a good practice to make up a set of prints, then lay them away for a few weeks, then take them out, and see if you are still pleased with them. Often in this way one discovers weak spots in one's work, and can make them over with the improvement added to the print.

In order to carry out and simplify the work, we are specifying three sizes, these being, we considered, the most standard in use; the outside measure of mountings to be 16×20 , 11×14 and 7×11 .

More information will follow, but, for the present, work hard on the three prints you are going to send.

> CHARLES AYLETT, Second V.-P., P. A. of A.

> > Æ

"Follow Copy"

In every printing office there is a most important functionary called a proof reader. It is his business to read the proofs of the type set, by hand or linotype, and with the aid of a copy holder, compare them with the original manuscript. He is supposed to catch all errors of typography, and see that the finished product says what the author wanted to say.

A good proof reader, however, doesn't stop with mere typographic errors. He catches many errors made by the author; sometimes capitalization, punctuation and abbreviation; sometimes misspellings, use of wrong words, or errors of facts. Some of these he corrects, if they are obviously wrong; others he will query, and let the author say whether the error, if error it is, shall stand. Occasionally a proof reader will go a little too far; there is a classic story of a proof reader who corrected the sentence "The gnu has slender legs" to "The gun has slender legs. Another proof reader corrected "There is a destiny which shapes our ends, rough hew them though we may" to "There is a destiny which shapes our ends rough, hew them as we may."

There is an instruction sometimes put on the first page of a manuscript which reads "Follow Copy." Under such orders, the proof reader sees to it only that the printed matter is exactly like the original.

A great many photographers do their "proof reading" with intelligence. Others literally "follow copy." And while there is

room for both kinds of operators, and some photographs are of no use at all if they do not "follow copy," it may be said that as far as the portrait is concerned, an intelligent reading and correction of obvious errors is apt to make a job far superior to that of the man who literally "follows copy."

There are some people whom God provided with ears, which stand out like propellor blades on an airplane. However useful they may be, they are seldom beautiful. The photographer who photographs such a head full-face is literally "following copy," but his subject is apt to be dissatisfied. No good photographer needs to be instructed that all such obvious "errors" in the "copy" should be corrected, and without consultation with the owners. Big ears, cross eves, twisted mouths, misshapen shoulders, bad profiles, oddly shaped noses; these can all be avoided by points of view, unless, indeed, one have a subject who has both big ears and poor profile, a bad nose and a weak chin, a twisted mouth and cross eves!

But there are many minor errors which not all observers see. How often have we all seen an otherwise beautiful portrait spoiled by some minor note; a too white or too large collar; an unlovely line of hand or arm; a wrinkle in a dress which made a cross line leading the eye away from the face; a too serious or too arched an expression.

Some of these "errors" can be corrected by the retoucher's pencil; wrinkles and dress lines, white collars and "spots" can often be toned down or eliminated. The place to correct all such errors is, of course, before the camera, but operators, not being perfect, don't always do so. If they did, only one negative need ever be made!

There are certain sitters who "know it all," and proceed to tell the operator just how their picture must be made. About the only thing one can do wtih such sitters is to make what *they* want; and then make what *you* want, in the hope that what you know is right will appeal to them more than

what they *think* is right. Sometimes this can be done without saying anything. Of course, a sitter who demands a full length must have a full length, even if you also show her some bust pictures. But the sitter who demands a "full profile" may often be made perfectly contented with a three-quarters.

There is a certain amateur author who came to an editor to enter violent protest because he had changed a sentence in her story. The editor heard her through, and asked her if she had any other complaints to make. "No," she said, "You didn't touch the story except that one sentence. Otherwise it is just as I wrote it."

The editor sent for the original manuscript, which had been three thousand words long. To the author's shocked amazement, the editor showed her that six hundred unnecessary words had been taken out of her story, to its greater betterment!

Here the editor had not "followed copy;" he had followed the intent of the author. The photographer who turns the "full profile" to a three-quarters; who shortens the "half length" to a rather long bust picture; who agrees verbally to a "very sharp picture, please" and produces a soft one with plenty of detail, in nine cases out of ten is not detected in his not following copy, and does please his sitters. They don't know it, but they are getting the benefit of his greater knowledge.

*

"Treasure" Exhibit

Send at least three of your favorite pictures for the Southeastern Photographers' "Treasure" Exhibit, to Willis McCrary, care of Ansley Hotel, Atlanta, Ga. Details regarding the Convention Program will be found on page 266.

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Artcraft Studios, Inc., 3900 Sheridan Road, Chicago.



Hammer Plate

Knaffl & Brakebill Knoxville, Tenn.

The Southeastern Photographers' "Treasure" Program Atlanta, Ga., March 8-11, 1926



JAMES E. THOMPSON, Knoxville, Tenn., President Southeastern Photographers' Association

The program of the Southeastern Photographers' Convention is a real Treasure Chest, which will be opened at Hotel Ansley, Atlanta, Ga., March 8. To get your full share of the treasures, you should be there at the opening. Any one part of the program would be well worth any progressive photographer's trip there. You don't have to be a member.

Demonstrations play a large part—both portrait and commercial—on this splendid program: Charles Aylett, Canada, on Portraits; Walter Scott Shinn, New York, on Photography of Children and Lens Projection, very interesting and important subjects; A. B. Cornish, Rochester, on Artificial Lighting, the mainstay of modern photography; Harry Elton, on Copying, an art in itself; Guy Bingham, on Photo Finishing, profitable as a side-line or a business; J. B. Glaze, Commercial Photography as Applied to Portrait Men, new vistas for the portrait-

ists; James E. Brakebill, president of the National Association, with a message for all; Cliffe Reckling, who makes the photographers' interests his own, has something new and worth while; Round Table Treasures—retouching, lighting, selling. (Bring your own problems and add to the list.)

And the "Treasures" do not stop here. The social program is full of them: The Treasure Hunt itself; the Smock Dance; the —but we can't tell everything. Just be there and see for yourself, and, don't forget to bring a notebook—you'll need it to catch all the educational treasures of the Famous "Treasure Hunt" Convention of the Southeastern Photographers' Association, held March 8, 9, 10 and 11, at Atlanta, Georgia.

Meet the president, James E. Thompson, of Knoxville, Tenn., and the secretary and treasurer, Gonville de Ovies, Greenboro, N. C., both on this page.



GONVILLE De OVIES, Greenboro, N. C., Sec'y and Treas. Southeastern Photographers' Association

Open to all—to YOU particularly!



One of the features of the "Treasure Hunt" Convention which will have the talent of United States and Canada to show you how you can make better pictures and more money.

Two Points of View

The photographer whose work is practically confined to portraiture occupies a rather difficult position; no matter how keen his artistic instinct and ability, he has to satisfy a clientele the greater portion of which is utterly devoid of any sense of beauty or dignity.

It must be conceded that the majority of the younger generation of photographers, many of whom have had some instruction in the principles of art, start on their work with higher ideals than did those of a generation ago. Then the process of making a photographer started, if not actually with sweeping out the studio, at any rate with doing the minor tasks of the dark-room, progressing by degrees to operating, and finally to the proprietorship of a studio. By the time this goal was reached, he had by constant contact with the public acquired a thickness of skin which was proof against remarks which would wound the young artist grievously,

and cause him to wonder whether he had mistaken his vocation. Let him, however, take heart of grace, for such experiences are not confined to photography. Some of our greatest portrait painters have had to suffer similar contumely, and the sting must be sharper when a portrait for which thousands of guineas have been paid is mutilated, destroyed, or relegated to a garret than it is when only a few cabinets are in question and the sitter is ready for another attempt. It would be beside the question to say that such happenings have a salutary effect upon the character of the operator, for the rejected work is often recognized as really the best. The only thing to be considered is that the sitter does not like his portraits, and there is the end of it.

The photographer must in many ways follow the example of St. Paul, who was "all things to all men," which, being put into business language, means that every effort must be made to ascertain the tastes of a sitter, or customer, and give him, to the best of one's ability, just what he wants. To do that there must be no slavish following of a temporary fashion. There are people on the fringe of society who are eager to have any new style of portrait if they believe it to be "the thing," but there is a larger number, many of whom are able to pay well for what they have, who want simpler styles, who esteem a portrait merely as a likeness, and have no idea that it may also be a work of art. The wise and competent photographer therefore estimates the calibre of his sitter. and endeavors to fit his work to it. An old farmer may have a fine head which tempts the photographer to make an exhibition picture from it, soft in focus, low in tone and exquisitely finished; but he will do well to send most proofs of a more commonplace character good as he can make, "but not expressed in fancy." On the other hand, a good order has been secured from a passport sitter, a man of artistic taste, who scorned the ordinary style of portrait to the extent of never sitting, but who was amenable to a fine picture taken on speculation by the photographer. Sometimes, even, enlargements from passports are asked for because the portrait is more pleasing than those taken with great pains by eminent photographers. When in doubt as to style, it is wise to offer good, sane work rather than jazz effects or "cinema lighting," but this is an item which should be settled in the reception room.

There are a few points which are worth taking into account when endeavoring to please the sitter. In mounts everyone's taste is not the same. Many people still prefer small mounts, and are willing to pay the same price for them as for half a sheet of rough paper and a Japanese tissue underlay. Small mounts need not be insignificant, and they are often found more convenient for posting. This means that they are more quickly disposed of, and re-orders may result.

Proofs should be carefully selected, more

from the point of likeness and expression than for their artistic and technical excellence. It takes some knowledge to appreciate the latter, but the former appeal to everybody. How often is the largest number ordered from a proof which the photographer hesitated to include? Every photographer knows that this often happens.

It is a moot question whether the practice of submitting untoned P. O. P. proofs is a good one. The color is different from that of the finished pictures, and owing to the control possible in exposure and development the quality may be quite different. The sitter may be disappointed, but he rarely says so, and may go elsewhere for his next sitting, while the photographer is none the wiser. When the custom is to submit only a few proofs there is little risk in sending them in a finished condition, those retained being counted as part of the order. Most people will be glad to have one of each position, and are not then so impatient for the balance of the order.

Above all, photographers must remember that the sitter has an undoubted right to criticize his own portraits, and they must not show any sign of annoyance if the criticism is sometimes rather outspoken. there has to be a re-sitting, let it be given graciously; at the same time it is essential to find out in what respect the proofs have failed to give satisfaction. It is, of course, unwise to use rejected proofs, no matter how good, as specimens, for this may give offense if it comes to the knowledge of the sitter. There are always the two points of view to be considered, that of the photographer and that of the sitter, but it is the latter that counts when it comes to a matter of business. —The British Journal of Photography.

The "Two-Way" Shutter

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Professional Photographers' Club of New York, Inc.

The nineteenth annual dinner and ball of the Professional Photographers' Club of New York, Inc., was held in the grand ballroom of the Hotel McAlpin, on the evening of Lincoln's Birthday, February 12, 1926. This affair, which is always largely attended, and is easily one of the most important social events held by professional photographers, definitely surpassed its numerous previous successes. A gathering of two hundred sat down to a dinner of which even the McAlpin and its famous cuisine had ample reason to be proud. A large number of friends of the members also appeared at a somewhat later hour for dancing. Speechmaking was taboo, formality forgotten, and all restraint abandoned that might in the remotest degree obstruct the fun and good time which the ball committee had planned for every one Music was furnished by Lew Krueger and his Versatile Orchestra, and their alluring jazz filled the floor with foxtrotting couples well into the small hours of the morning. Among those present were C. F. Becker, president of the organization and the other officers; I. Buxbaum and J. Goodman, past-presidents, and a quite complete representation of the manufacturers and dealers. Space will not permit an extended list of names, but mention may be made of several out-of-town guests, notably A. H. Paul, assistant sales manager of the Eastman Kodak Co., Rochester, N. Y.; Mr. Schultz, of the Taprell-Loomis Co., of Chicago, and Messrs. Hall and Carson of the Ansco Co., Binghamton, N. Y. The proceeds of the affair will be devoted to the W. Burden Stage Memorial Fund, the fund for the aid of photographers in distress, according to the Club's usual policy. Inspired by this year's success, plans are already under consideration for next year, and it is confidently hoped that when the report for that future event shall have been made, it will include a record of still greater success and even more gratifying results. — Paul Van Divert, Secretary.

*

The "Cherry Blossom" Convention of the Middle Atlantic States, Washington, D.C., March 29, 30, 31

Here's a big stunt that will be pulled off at the Convention of the Photographers' Association of the Middle Atlantic States, to be held at the Hotel Washington, Washington, D. C., on March 29, 30 and 31, 1926.

Mr. Will H. Towles, author of *Towles' Portrait Lightings* and director of the P. A. of A. Summer School, will conduct a "Bureau of Photographic Information" at all hours during the Convention.

Mr. Towles is the leader in photographic instruction in America, and the securing of his services for this occasion will prove one of the biggest events ever brought to a Convention.

Mr. Towles will give constructive criticisms on any picture in the exhibits; will advise and help generally any one who will

present his technical difficulties—whether it be in the lighting, or the print, or the dark room work—he will be ever ready to render service.

Often one has hesitancy in asking advice, but many a question comes up, and here is where you may have private and constructive criticism just for the asking. Mr. Towles is a glutton for work—hence, the more questions you ask, the better it will please him.

Photographic Keenness

In the opinion of not a few members of the trade, if photographers displayed greater keenness in all their business transactions they would be considerably wealthier than what they are. During the course of conversation, a photographer remarked to the writer a few days ago: "We must be held largely responsible for bad trade, for we (photographers) are a much too free and easy lot!"

EDWARD CONNER

Though the natural aim of every photographer is to achieve success and build up a reputation—a lasting one if possible—for himself, it is not every photographer who succeeds in realizing his ambition. However persevering he may be, there are probably certain essential points which he may have overlooked. With the object of assisting struggling photographers, the writer will endeavor to bring out certain facts which are imperative to success.

It will not be disputed that the very best apparatus and materials, in the first place, are initial conditions of success. It is to be feared, from remarks overheard, that photographers still commit the grave mistake of investing in cheap apparatuses, which seem superficially very well, and (sometimes) apparently work fairly, but are nevertheless found, when the real stress comes, to be defective—constantly needing repairs whereby the supposed economy of their prime cost is more than absorbed. This often proves, indeed, a most serious matter, occasioning a stoppage just at the very season or time when extra production is most imperatively needed, and when a hindrance to the output may prove fatal to a half-developed trade. In any case, there is sure to be a loss of profits, and a loss of customers, of course; and in many cases, where competition runs a neck-and-neck race, this kind of loss, through the failure in whole or part of defective plant, may, and often does, mean virtual ruin to the enterprise. There can be no doubt whatever but that the careful and judicious selection of really good and dependable apparatus and materials is an initial condition of photographic success. No doubt inferior apparatus, and even those constructed on quite a wrong principle, may turn out a quantity of "stuff" of a certain kind, but such photographs will never be such as those on which alone a true and an enduring reputation for solid worth can be built. Initial cheapness may, let it be repeated, mean final failure and complete loss.

When about to buy photographic apparatus and materials, you will indeed be well advised to make your own inquiries. This is most important to bear in mind, though it is far from being all that is needed to remember. There is the great question of labor-saving, which means something quite vital to the ultimate profit and loss account. Just let us consider for a moment how much can be accomplished in this direction by those photographers who wisely employ the very best apparatus and materials (certainly the cheapest in the end), and put down a really efficient and sufficient plant. The question of selecting the very best machinery, rest assured, is of the highest importance. previously observed, the best pays in the end; and let all those-whether large or small photographers—who seek to extend and improve their business, bear this well in mind for their own sake and trade interests, ere they commit themselves to what may, after all, prove a futile outlay of capital. Equally important to buyers is, if the writer may use a colloquialism, their not taking



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anything for granted—a very wholesome caution. Let them refrain from acting on any much-boomed reputation or claim. Let them well look into, or carefully examine all apparatus and materials offered to them, so as to thoroughly satisfy themselves, and make up their minds to only purchase the very best goods obtainable.

Don't waste precious time examining substitutes which may prove less satisfactory. Insist upon securing only the very best value for your money at all times. The more photographers display a keen selective judgment the better it will be for all members of the profession. As regards the manipulative part of the work, the greatest economic care is essential, if the best possible commercial results are to be obtained.

First-class materials alone should be used. All this is, of course, only a kind of warning skeleton outline of the kind of things that the conscientious photographer—young ones in particular—should always bear most carefully in mind in connection with their

work. Every detail, however small, must be most thoughtfully studied. Let it not be forgotten—the writer re-impresses this—that this is the day of small things, and the more so because, where competition is keenest, it is exactly there that small things really tell the most, and very often decide the question of profit and loss. Competition is now intense in all departments of business life, and only those who are "through" in the emphatic sense of the word can reasonably hope to achieve a fair measure of success.

Don't hesitate to choose the very best, even in minor necessities. Next to having only the very best apparatus comes the great important question of employing none but the very best ingredients or materials. Utilize zeal and judicious discrimination in all fundamental matters. This is the true and, indeed, the only certain way in which photography can be made to pay. The photographic trade is not on the decline, as so many would have us believe. On the contrary, according to expert opinion, trade



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5 .	. 12 in	$6\frac{1}{4} \times 8\frac{1}{2}$	in 117.00
6 .	$14\frac{1}{2}$ in	. 7 x 9	in 153.00
7 .	$16\frac{1}{2}$ in	. 8 x 10	in 202.50
8 .	. 19 in	10 x 12	in 238.50
9 .	. 24 in	11 x 14	in 495.00

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never was more flourishing, nor richer than it is at present in opportunities, and more full of promise, but only for those who can add industry to some capital, and who can supplement industry with proper intelligence and originality or invention.

It is a mere aphorism to say that too much care cannot be displayed in photography. Quality is every bit as essential an element—if not more so—as quantity. On no account should the former be made to suffer. The reason why so many individuals in and out of the trade complain about dwindling sales may well be attributed to the important fact that the quality of the goods does not come up to the right standard. To give full value for money, is good; to constantly maintain the right quality, is even better.

32

The Professional Photographers' Society of New York State

The Professional Photographers' Society of New York State will hold its twenty-first annual convention at Syracuse, N. Y., May 3, 4 and 5, 1926.

Syracuse is fast becoming a leading convention city. It is nearly in a geographic center of the State, has all the facilities necessary to a proper running of our type of convention, has good railroad connections, and is linked with all parts of the State by the best of motor highways. Too, the Syracusians have that happy faculty of making the visitor more than welcome.

Headquarters will be at the Hotel Syracuse, which is most adequately suited to our needs, and the management has arranged special reduced room rates.

Given the fine weather usual in early May, a large attendance of the membership is assured.

The Board of Officers is working on a program that will interest the membership in a personal, vital way, and thus produce convention meetings that will carry on the Society's reputation.

SEWARD E. SAND, President.



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The "Cherry Blossom" Convention Washington, D. C., March 29, 30, 31, 1926 The M. A. S. Competition—\$500 in Gold

will be awarded for the best photographic portrait exhibited at the Middle Atlantic States Photographers' Convention, March 29 to 31, 1926, to be held at the Hotel Washington, Washington, D. C.

Competition open to the world.

Entrants to this competition agree and subscribe to the following rules governing same:

First—No exhibitor will be allowed to make more than three entries.

Second—Each entry shall consist of one photographic portrait.

present it to the Smithsonian Institution for permanent exhibition.

Ninth—The jury of selection shall consist of one portrait painter and two photographers.

Tenth—The judges shall have the authority to reject any exhibit.

INSTRUCTIONS FOR SHIPPING

Box covers must be fastened with screws and return address placed on under side of cover, with transportation charges prepaid.

All foreign exhibits must be marked "For exhibition purposes only, no commercial value."

ENTRY BLANK FOR THE \$500 GOLD PRIZE

DAVID B. EDMONSTON, President, P. A. of M. A. S., Hotel Washington, Washington, D. C.
I am We are $\left. \begin{array}{c} \text{Sending you this date}, 1926, \end{array} \right.$
by \begin{cases} \text{express} \text{(prepaid)} \\ \text{parcel post} \end{cases} \text{the \$500.00 gold competition (Competitive Class).} \end{cases}
$\left. egin{array}{c} I \\ We \end{array} ight\}$ agree to the published rules governing this competition.
$\left. egin{array}{l} I \\ We \end{array} ight\}$ enclose \$ (\$2.00 for each photograph) entry fees.
(Signed)
Address

Third—Portraits not to exceed twenty inches in length.

Fourth—All portraits must be framed and without glass.

Fifth—All exhibits must arrive in Washington not later than March 10, 1926.

Sixth—The exhibitor's name must not appear on portrait or frame.

Seventh—An entrance fee of \$2.00 will be charged for each entry, to cover handling charges.

Eighth—The winning portrait shall become the property of the Photographers' Association of the Middle Atlantic States, who will Any exhibit failing to comply with the above rules may be barred from the competition.

Entrance fee of \$2.00 for each portrait must be mailed in time to reach David B. Edmonston, care of Hotel Washington, Washington, D. C., on or before March 10, 1926.

All exhibits must be plainly marked and addressed to

David B. Edmonston,

President, P. A. of M. A. S.,

Hotel Washington,

Washington, D. C.

Three Hard Sales and How They Were Made

FRANK H. WILLIAMS

"What is the hardest sale I have made recently?" repeated a successful western photographer, when the question was put to him. "I'll tell you what it was. It was to an old lady whose married daughter had died and who came to the studio with the daughter's twin children to have their pictures taken.

"The children were evidently too much for the grandmother. They didn't obey her and they seemed to tire her out.

"When she came into the studio with the children, she looked anxious and worried.

"My son-in-law wants to have the children's pictures taken,' she told me, 'but I'm not at all sure that I want to have it done. I said I'd come up here, though, and see what the prices were and if the prices are too high, why, we simply won't have them taken.'

"You see, she was set against having the pictures taken right from the start, which is entirely different from the situation with the average studio visitor. The average studio visitor is more than half sold on the proposition of having pictures taken before coming into the studio, so it is comparatively easy to make a sale to such a prospect.

"In view of this, then, I wasn't at all surprised when the old lady said that the prices were much too high. I'd expected her to say they were too high. But I was determined to put the sale across, because I knew she wouldn't really be satisfied until the pictures were taken.

"'The prices may seem high,' I said, 'but you certainly wouldn't want cheap pictures for such fine children.'

"That made her feel better about it. She smiled a little and didn't look so worried.

"'They certainly are fine children,' she said, 'but before I pay that much money for the pictures, I must ask my son-in-law, because he is going to pay for them.'

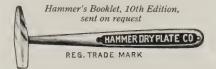
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the children down here again?' I asked. 'It's been an effort for you to get them here this time. Let me take their pictures while they are here.'

"The old lady hesitated, but I could see that the matter of price was more important to her than I had first realized. I could see that unless I did something more than this, she would go away and the sale would be lost, because I felt sure that she wouldn't get up enough effort to bring the children back again.

"So I made this proposition to the old lady:

"'I know your son-in-law will want the pictures at the price I've quoted, so I tell you what I'll do—I'll take some sittings and then show you and your son-in-law the proofs and if you don't want them, there will be no charge for them.'

"The old lady hesitated a moment, then agreed to this. Then, after making the sittings, I took the proofs to the grandmother and to her son-in-law and finally sold the pictures to them.

"This sale took more real salesmanship than any sale I've made recently, but I felt that I gained a lot of knowledge and experience by sticking to it until I put it across."

An enterprising photographer decided that he should be able to make a sale to a former customer of his, a banker whose picture was always being used in the local papers, but whose picture showed him as being much more youthful than he really was.

Accordingly, the photographer went to this banker for the purpose of soliciting business from him and one of the first things the photographer discovered in making this call was that the banker hated to realize that he was getting older, and was doing everything possible to continue to look and act youthful.

The photographer saw that since this was the case, it would be just about impossible to get the banker to come to the studio for a sitting on the plea that he should use a photo which looked exactly as he was at the present time, instead of having photos printed which showed him as looking much more youthful than he really was.

But the photographer was determined to put the sale across, just so as to make his visit really worth-while.

But what sort of an appeal could he make to the banker which would get his interest and attention and make him really want to have his picture taken.

The photographer did some very quick thinking and soon hit on an idea.

"You know," the photographer said, "as I look at you from an unbiased standpoint and as a professional photographer, I'm impressed by the fact that you have a stronger face than when I took your photo the last time. You don't seem to have aged a bit, but your face has become keener and stronger in some ways-it's rather hard to tell just where your expression has changed for the better in these ways, but the change is there, nevertheless. The photo you are now using in the newspapers doesn't do you justice. course, your present photo makes you look as youthful as you really look, but it doesn't show the keen look you have. Why don't you come to my studio and let me take some photos which will show you just as you are?"

The banker was completely sold by this line of talk and made the suggested visit to the photographer's studio, where a considerable number of sittings were made.

Some clever retouching work was done by the photographer and the banker was immensely pleased!

Isn't there a worth-while suggestion in this for the use of other photographers who find that their former customers are also using old-time pictures for newspaper work and other work because these old-time pictures look youthful?

* * *

A sale that was quite hard to put over was that of a western photographer who secured a contract from a church (with



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FRANK V. CHAMBERS 636 South Franklin Square, Philadelphia which he wasn't affiliated) for taking group and individual pictures of the Sunday School as a whole and also the officers of the school.

The photographer was up against several difficulties in putting this sale across.

These difficulties, in addition to the fact that he didn't belong to the church, are as follows:

The fact that he had never before done any work for this particular church.

The fact that there was a good photographer affiliated with the church.

The fact that some members of the Sunday School were set against having anyone not affiliated with the church take the pictures.

How, then, did the photographer make the sale?

He made it by showing the executives of the school how he would use the school pictures in a newspaper advertisement. He showed that he would play up the school pictures in this advertisement, and offer their excellence as a reason why other schools should have their pictures taken by him

This stunt appealed to the vanity of the school executives, because they wanted to see their pictures printed in the paper. And, accordingly, the sale was put across.

Undoubtedly, other photographers might be able to also put across difficult sales of a similar nature by the same methods. Practically everyone is flattered by the thought of seeing his picture in print and will patronize the photographer who plans to use the picture for advertising purposes.

S. E. P. C.

Make arrangements today to attend the South-eastern Photographers' Convention at Hotel Ansley, Atlanta, Ga., March 8, 9, 10, 11. Whether you are a portrait or a commercial man, you will find the "Treasure Hunt" Convention has "treasures" for you—the kind that means bigger, better business. See the list of the talent on page 266 and wire your reservation today—NOW.

The Forged Check M. L. HAYWARD

The clerk went about his work methodically enough. He took his last salary check, propped it against the desk calendar, and practiced writing his employer's signature until he could reproduce it without the slightest hitch.

"That'd deceive the very elect," the clerk assured himself, filled out a check in his own favor for \$500, and signed his employer's name

"So far, so safe," the clerk averred, "the next morning he presented the check at the Crecle Bank, and the paying teller didn't even hesitate. "Cash?" the teller queried.

"Tens'll do," the clerk told him, pocketed the cash, and walked across the street to the Lela Studio.

"How much's my bill to date?" the clerk

"\$78.33," the bookkeeper informed him.

The clerk "peeled" eight Xs off his roll, and flipped them across the counter.

"Give me the change and a receipt."

The next day the paying teller of the Crecle Bank hustled in, and "demanded to know" if the clerk had paid the photographer any money on the preceding day.

"I don't see where it's any of your affairs, but as a matter of fact he did," the bookkeeper

assured him.

"Where's the money now?" the teller demanded.

"Right in my safe."

"Hand it over."

"What for?"

"He got the money from us yesterday on a check that he'd forged his boss's name to.'

"That's all news to me-I took the money in good faith, and what I collect I hold," the bookkeeper declared.

"The bank'll sue you, and I'm on my way to

our lawyer's office right now.

"Travel right along-you'll get no money from me," was the bookkeeper's final word.

The bank did not sue, however, as the bank attorney informed the teller that the bank had no

"The law is that if X gets money from L on forged paper, pays it to Z, Z takes the money in good faith, and with no knowledge of how X came by it, Z cannot be compelled to repay the money to Y," the attorney explained. "The Texas Courts have laid down this rule in the case of Texas State Bank vs. First National Bank, reported in 168 Southwestern 504, and there is a ruling of the Louisiana Courts somewhere to the same effect."

Tom: "Harry ate something that poisoned

Dick: "Croquette?"

Tom: "Not yet; but he's very ill."—Texas

Scalper.

Reliable Photo Supply Houses

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EASTMAN KODAK STORES, Inc. 223-225 Park Ave., Baltimore, Md.

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(Formerly Standard Photo Supply Co. 213 Baronne St., New Orleans, La.

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A		

AS WE HEARD IT

A. J. Anderson has assumed management of the California Studio, which is located in Medford, Ore.

The Leo Stern Company, of Chicago, has opened a studio at 802 Houston street, Fort Worth, Texas.

F. E. Segur, formerly of Mt. Baker, has opened the Greenwood Photo Shop, at 136 North Eightyfifth Street, Seattle, Wash.

The Joy Studio, American Fork, Utah, was sold recently to Chester S. Snyder of Lehi, Utah, who took immediate possession.

Edgar D. Garland, of Indianapolis, Ind., has purchased the Ware Photo Studio, Somerset, Ky. Mr. Garland took immediate charge.

R. G. Macdonald, formerly of Centralia and Tenino, has opened a studio in the Veysey Building, on Upper Main Street, Montesano, Wash.

The Montezuma Photo Studio of Montezuma, Iowa, has been sold to the Nina Wayne Grau syndicate and will be conducted as another branch studio. Miss Saunders will be in charge.

James H. King, of 9 Cutler Street, Cambridge, Mass., died on January 24, after an illness of ten days. Mr. King contracted a cold which developed into pneumonia. He is survived by his widow and two sons.

D. M. Mackay, proprietor of the Snap Photo Shop, Wheeling, W. Va., has taken over the Parsons Photo Shop at 1520 Market street, and will conduct both studios at the new location, occupying the entire second floor.

The twenty-first annual session of the Kansas Photographers' Club, held in Iola, Kans., closed February 1st, with the election of A. E. Bibson, of Iola, president; J. O. Majorjurth, of Salina, secretary. The 1927 meeting will be at Salina.

Trevor Teele, formerly of Saratoga Springs, has opened a new studio at 430½ North Aurora street, Ithaca, N. Y. Mr. Teele will specialize in home photography. He claims that "home photography, especially where children are concerned, gives the best results. It saves the time of the mother in making children ready for downtown trips and also leaves them in natural and familiar surroundings where they 'take' better."

Randolph Massie of London, Ohio, who has been in charge of the Biddle-Redmon photographic studio for the past several years, has purchased the business of W. A. Biddle of Springfield and will have entire charge of the studio. Mr. Biddle took over the studio several months ago when he purchased the interest of Leon Redmon, of Springfield in the local branch. Recently, Mr. Biddle bought another studio in Springfield and has now completed the sale of the London branch.

"At just what point do you begin to call a business man an executive?"

"When he takes up golf."—Life.

BULLETIN ** OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

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JOHN BARTLETT, Associate Editor

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Items of interest upon photographic subjects will be gladly received.

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Wednesday, March 10, 1926

Price, 5 Cents \$2.00 per Year

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Editorial Notes

It is well for the movie director that M. Daguerre does not know of the mendacious uses to which photography has been subverted by the black magic of the cinema! Once a symbol of truth, the camera has been trained to do a thousand stunts to record things that are not.

Perhaps as good an example as any we have seen is described by an eminent director, Mr. Sumner Smith:

"The audience holds its breath as a child leads a movie dog across a movie room. Suddenly the animal halts, hair bristling, body tense and quivering. Straining eyes in the audience see the ghost of the dog's dead master slowly forming out of nothing. The dog turns to it and barks in wild

excitement. Any spectator would be willing to swear that at least the dog had seen the actor impersonating the apparition. But no. The camera is lying. At the required moment for the dog's preliminary agitation, a cat and a goat had been brought near enough for it to see them. Hence his sudden bristling with doggy rage. Then, as they were whisked out of sight, an attendant in a certain spot, corresponding to that at which the ghost would appear in the finished film, mewed like a cat, causing doggums to wheel in that direction with wild barkings. The rest is double exposure work carefully timed by metronome and with the route of the ghost across the set charted to correspond to the dog's movements."

*

Evil-minded individuals, seeking to cover their tracks by typewriting anonymous letters, forging documents and the like, are not so safe from detection as they think. Recent analyses of photographic enlargements of suspicious typewritten sheets have disclosed that it is possible to show conclusively where the papers came from.

Every typewriting machine has an individuality of its own. This matter of individuality of a particular machine is so incredible to many that it can hardly be

believed possible to identify in a great city a certain typewriter as the one, and the only one, upon which a certain document was written; but a careful examination of the question demonstrates that an extended specimen of typewriting may be almost as individual as a person described by measurements, individual marks and finger prints.

The gradual deterioration of the work of a typewriter gives it that individuality which distinguishes one machine from another.

32

When the taxidermists have demonstrated their utmost art upon the less perishable remains of the strange animals picked off the ranges of the Himalaya mountains by two worthy sons of that mighty hunter, Theodore Roosevelt, there will be new reasons for visiting the Marshall Field Museum in Chicago.

Photographers will be interested in pic-

tures of these animals in their own environment, for the Roosevelts hunted with camera as well as with rifle.

In the anthropological department of the museum, the curator is taking X-ray photographs of some fifty Egyptian and South American mummies in all their coverings. By the use of X-ray, it is hoped to study the anatomy of early, very early residents of the Nile Valley and of the high plateau of the Andes Mountains.

The undertakers of remote periods did a good job in wrapping up packages of humans, and the museum folks fear that, if the husk is taken off the mummies, the frame work of the deceased may fall into dust. Dealing with an extra dry Egyptian, 9,000 years old, is a ticklish piece of business. Hence the research must be conducted without risking the future preservation of the specimen by peeling it.

"Cherry Blossom" Convention of the M. A. S. Association, Washington, D. C., March 29, 30, 31

The "Cherry Blossom Convention" of the Photographers' Association of the Middle Atlantic States will be held in Washington, March 29, 30 and 31, 1926, and it is my duty and pleasure to invite you to meet with us; also to tell you something about the benefits you will derive by attending.

The best talent in America has been engaged, the entertaining features are unusual, and the location is ideal. Washington is most beautiful about this time of the year, and Congress will be in session. As a sightseeing center the world holds no rival city to our Nation's Capital. Motoring will be at its best the latter days of March. This convention will be epochal in photographic history, because they are going to do something that has never been done before—award \$500.00 for the best photographic portrait entered in the competitive class and \$250.00 additional for commercial photographs.

We know the officers have put in much

hard work preparing something really good for you. Personally, we have talked with some of the talent and know that the educational program alone will be well worth your trip to this Convention.

We hope to see you in Washington. It will be well to plan coming a day ahead; you will not regret it.

W. Archibald Wallace, Secretary, P. A. of M. A. S.

President Edmonston, of the Photographers' Association of the Middle Atlantic States Convention, which is to be held in Washington, D. C., March 29, 30, 31, advises us that up to February 18, six entries have been received from England and Scotland for the \$500 Gold Competition. This goes to prove that the exhibit is going to be international in its make-up, and that it will be worth traveling far to see.

When the Middle Atlantic States took the initiative in offering a cash prize for the

The \$500.00 Gold Award offered by the M. A. S. Association, as it looks snugly reposing in its handsome plush box. The entry details of the competition you will find on page 299. Send your prints—and good luck to you!

P. S.—
There's \$250.00
offered for Com-

mercial Photographs, too.



best portrait, it created quite a discussion, but the cash prize idea is proving wonderful in its results.

Not to be out-done by the Portrait Photographers, Messrs. James E. Scott and Grant Leet, in order to boost the Commercial Photographers, collected a purse of \$250 and this will be divided in four classes as prizes strictly for the commercial men.

Somebody is going to be lucky, and the Middle Atlantic States Convention is going to be the big factor in helping things along. If not a member, we advise that you send in your application at once to W. Archibald Wallace, Secretary, Huntington, W. Va.

3/2

PROGRAM

Monday, March 29th

9.00 A. M.—Opening of Exhibition of Photographs, Complimentary Class, Rating Class, Competitive Class (\$500.00 Gold Prize), Commercial Classes (\$250.00 Gold Prizes).

10.00 A. M.—Opening Session. Welcome
Address by Roe Fulkerson
(nationally known humorist).
President Edmonston will present matters of interest.
Appointment of committees, etc.

12.00 M. —Luncheon.

2.00 P. M.—Charles Aylett; demonstration, "Making Portraits More Interesting."

3.00 P. M.—Cliff Ruffner, talk on Advertising.

4.00 P. M.—With the exhibits. Exhibits open to the public, 4.00 to 10.00 P. M.

8.00 P. M.—Visit the Congressional Library, generally conceded to be the world's most wonderful and most educational building.

×

Tuesday, March 30th
9.00 A. M.—Study of the exhibits.

10.00 A. M.—Dudley Hoyt's demonstration on "Hands."

11.00 A. M.—Miss Virginia D. Whitaker, address, "Business Theory and Practice."

12.00 M. —Luncheon.

2.00 P. M.—E m m e Gerhard, illustrated talk on "Composition."

3.00 P. M.—Pirie MacDonald, "Man to Man."

4.00 P. M.—Study of exhibits.

8.00 P. M.—Lots of fun; masked costume ball and stunts. (Bring a costume.)

X

Wednesday, March 31st

9.00 A. M.—Short business session; election of officers.

10.00 A. M.—Entire morning program in charge of the Commercial Section. J. W. Scott, presiding.

10.00 A. M.—Henry D. Hubbard, internationally known scientist and Secretary of the United States Bureau of Standards, "Photography—Today and Tomorrow."

10.45 A. M.—Charles D. Kaufmann, "Commercial Photography."

11.30 A. M.—Anne Shriber, "Dramatized Photography."

12.30 P. M.—Luncheon.

2.00 P. M.—Eugene Hutchinson, "Pictorial Photography."

3.00 P. M.—Visit local studios.

Mr. Harris, of Harris & Ewing, invites those who would care to inspect his new and most complete studio, at 1313 F Street, N. W., to call this afternoon from 3.00 to 5.00. For obvious reasons, it would be impracticable to receive visitors at other hours.

Other studios also will keep open house, including Underwood & Underwood, 1230 Connecticut Avenue; Towles Studio, 1520 Connecticut Avenue, and Edmonston Studio, 610 13th Street, N. W. Leet Brothers will welcome commercial photographers who desire to see their plant at 725 14th Street, N. W.

7.30 P. M.—P. A. of M. A. S. Banquet.

(Tickets may be obtained on Convention Hall floor on Monday and Tuesday.)

Paul True.

Presentation of gold prize awards.

Dancing until 12.30.

Note—At all times during the convention, Mr. Towles will conduct a bureau of photographic information, where everyone is welcome to ask questions. If requested, Mr. Towles will give careful constructive criticism on any print in the Convention Hall. Bring your problems.



Association News P. A. of A.

Convention Headquarters are busy this week in making final drafts of the exhibition space, which will be ready for the exhibitors within the next ten days.

The Convention Hall this year is so much larger than any in which the Convention has been held that the manufacturers and dealers should begin now to make up the new things that they expect to bring out at this year's Convention.

The Convention Manager has already had promises for space from manufacturers and dealers who have never before exhibited at our National Conventions. This should be of interest to all photographers who have in mind buying new equipment, decorations and attractions to make their studio up-to-date.



Hammer Plate

Knaffl & Brakebill
Knoxville, Tenn.



E. C. Rossie Regina, Canada

Business Conscientiousness

FRED EDWARDS

If all photographers were to be as truly conscientious as they ought to be, we should hear fewer complaints made about them. The work which they turn out is not always up to the mark. It is most regrettable to think that so many photographers, both great and small, continue to place remuneration before reputation. Not so long ago, while in a studio, the writer was shown some photographs which a customer had "declined with thanks." On closely examining the same, the writer noticed they were not as good as they ought to be; they were more blurred than clear, which was the reason for the customer not accepting and not paving for them. The photographer excused himself by saying he was asked "to charge as little as possible," as the customer's means would not permit him of going to any great expense. "It is not likely," added the angry photographer, "that I was going to take much trouble with so insignificant an order!" Such a remark, to say the least, was most illogical.

One order often brings another; had this customer been thoroughly satisfied, he would not only have possibly patronized the photographer on some future occasion, but probably have recommended him-and recommendations are one of the greatest supports of trade-foundations. It is a great mistake for any photographer to display carelessness in his work; whether the order is small or large, whether his services are only required for one particular occasion, or a contract drawn up, nothing but the very best should be supplied. The indifferent photographer too often overlooks the very important fact that he does himself and his trade far more harm by turning out unsatisfactory work than he does to customers. The latter are not bound to accept photographs or pay for them unless they prove gratifying. In the case where customers pay in advance—a bad policy for both parties since it creates mistrust and often results in legal proceedings—it is for the court to decide whether the photographer shall forfeit his claim or retain the proceeds. In case of disputes, endeavor to settle the same amicably outside courts. To be shown up in court injures a business more or less.

It is certainly wrong to only give partial satisfaction to customers. If a thing is worth doing at all, it is worth doing well, regardless of charges. You only jeopardize your own reputation, as previously observed, by failing to give complete satisfaction in the first instance. Of course, no self-respecting photographer would, for one moment, think of neglecting the essential points of his business. Unfortunately those who do so, are apt to cast a serious reflection upon the whole trade.

Unsatisfactory work may be the result of lack of skill, of faulty apparatus and materials. No photographer should entertain the idea of setting up in business on his own account, however ambitious he may be, unless he is thoroughly capable of conducting a business. To invest in faulty apparatus and materials on the ground of practicing economy is absurd; there can be no economy in such a policy.

Cheap apparatus and materials only represent a waste of money; sooner or later, something will suddenly and unexpectedly go wrong with the apparatus, while the materials will fail to answer their purpose. Imagine how very annoying this is in the middle of one's work! True, the apparatus can be repaired; this means loss of time and extra expense, especially if another apparatus has to be hired pro tem. There is only one thing to be done with faulty materials-to throw them away, and when you throw them away, you throw good money away simultaneously. Fresh supplies have to be obtained or ordered, which represent extra outlay and possible delay. In the meantime, your work is remaining idle, your orders awaiting to be completed; "immediate" orders may have to be given out to be finished—all at your own expense—while customers will start coming round to inquire: "What is wrong?"

Ought not all these drawbacks to teach photographers a salutary lesson, namely: to only purchase the most reliable apparatus and materials. If very expensive, they will nevertheless convince you that you have made sound investments, your satisfaction will gradually increase when these real friends in need pay for themselves. You cannot be too conscientious in all business matters in these days; study your own interests in the same way as you do those of your customers. Never neglect either.

Some photographers are not in a position to lay out large sums of money on the very best of apparatus and materials, hence, why they have to remain satisfied, so they say, with inferior articles. Those who so reason are apt to forget that manufacturers in these days are reasonable beings; they exist not only to supply but to accommodate customers. There is no necessity for working at a disadvantage, no need to wait until one has sufficient money to purchase the best. In nine cases out of ten, manufacturers will willingly give easy terms to suit customers. Even if the latter have to pay a trifle more for credit, they will be gainers, rather than losers by common-sense investments. Experience has always demonstrated that the very best is the cheapest in the end. As in the case of printing, so with photography, nothing creates such an excellent impression -and first impressions are lasting-as firstclass work. Unless you possess the necessary materials, etc., for producing such satisfactory results, you cannot achieve success, however hard you try. Remember that every time you please a customer, you are adding another link to your reputation, and vice versa; on the other hand, the more you displease customers, the nearer you are to bankruptcy.

Again, even when both your apparatus and materials are faultless, it is advisable to overhaul these periodically, so as to make doubly sure that everything is in perfect working order. The higher the quality of the goods you stock, the less worry you will experience, and the richer you will find vourself ultimately, because care-free. There are times when things will go wrong, when one least expects it. Unforeseen events happen occasionally in spite of the greatest precautions. Should you have the least doubt about the efficacy of either your apparatus or materials have these seen to at once; if the former will not bear mending, don't hesitate to have the same replaced by new ones; the same remark applies to materials.

Unsatisfactory work is further accounted for by the fact that too often over-ambitious photographers undertake more than they are capable of achieving, with the result that they court disaster. They may possess a splendid knowledge of photography but yet may be lacking in a knowledge of technicalities. It is a great mistake in being in too great a hurry to become a millionaire. All those who have been successful in building up a reputation will not be ashamed to admit that it is only by carefully climbing every step of the business-ladder that they have succeeded in realizing their ambition—not by trying to jump over such a ladder. Fortunes, photographic ones in particular, are not made in a day, in these days. Inexperienced and over-ambitious photographers will do well to bear this important fact in mind. If you do not feel absolutely capable to execute an order to the customer's entire satisfaction, don't attempt it. better to be on the right, than on the wrong side. In the meantime, persevere all you can until you have achieved success, acquired the necessary ability and become a fully accomplished, reliable photographer. You will then be in a position to defy competition, to smile at all difficulties, to take a greater pride in your work, while customers will not fail to patronize you and to warmly praise you for the complete satisfaction which your efforts have won for you, and for the services you have rendered to them.

The \$500.00 Gold Award in the M. A. S. Competition "Cherry Blossom" Convention Washington, D. C., March 29, 30, 31, 1926

will be awarded for the best photographic portrait exhibited at the Middle Atlantic States Photographers' Convention, March 29 to 31, 1926, to be held at the Hotel Washington, Washington, D. C.

Competition open to the world.

Entrants to this competition agree and subscribe to the following rules governing same:

First—No exhibitor will be allowed to make more than three entries.

Second—Each entry shall consist of one photographic portrait.

present it to the Smithsonian Institution for permanent exhibition.

Ninth—The jury of selection shall consist of one portrait painter and two photographers.

Tenth—The judges shall have the authority to reject any exhibit.

INSTRUCTIONS FOR SHIPPING

Box covers must be fastened with screws and return address placed on under side of cover, with transportation charges prepaid.

All foreign exhibits must be marked "For exhibition purposes only, no commercial value."

ENTRY BLANK FOR THE \$500 GOLD PRIZE

DAVID B. EDMONSTON, President, P. A. of M. A. S., Hotel Washington, Washington, D. C.
I am We are sending you this date, 1926,
by { express mail parcel post the \$500.00 gold competition (Competitive Class).
$\left. egin{array}{c} I \ We \end{array} ight. ight.$ agree to the published rules governing this competition.
$\left. rac{ ext{I}}{ ext{We}} ight. ight.$ enclose \$ (\$2.00 for each photograph) entry fees.
(Signed)
Address

Third—Portraits not to exceed twenty inches in length.

Fourth—All portraits must be framed and without glass.

Fifth—All exhibits must arrive in Washington not later than March 10, 1926.

Sixth—The exhibitor's name must not appear on portrait or frame.

Seventh—An entrance fee of \$2.00 will be charged for each entry, to cover handling charges.

Eighth—The winning portrait shall become the property of the Photographers' Association of the Middle Atlantic States, who will Any exhibit failing to comply with the above rules may be barred from the competition.

Entrance fee of \$2.00 for each portrait must be mailed in time to reach David B. Edmonston, care of Hotel Washington, Washington, D. C., on or before March 10, 1926.

All exhibits must be plainly marked and addressed to

DAVID B. EDMONSTON,

President, P. A. of M. A. S.,

Hotel Washington,

Washington, D. C.

"Good as Gold"

C. H. CLAUDY

Time was when anything as good as gold was as good as it could possibly be. From the Orphir of the Bible to the Golconda of India, from the mines of Africa to the Golden Gate, gold was hunted and esteemed as the most precious of metals.

But no more!

The price of gold is fixed by law at \$20.67 per fine ounce. But Platinum sells for \$125 for the same quantity, Palladium, Osmium and Rhodium are about \$100 per ounce, while even Ruthenium sells for \$60. As for Iridium, it skies its price to \$300 per ounce!

Within the memory of many photographers, a picture was as "good as gold" when it was perfect photographically. If it was a "perfect" negative, from which a "perfect" print had been made, the whole was the very best that could be produced—"good as gold."

But no more!

The photograph today, which is only a perfect photograph, is but the work of a good craftsman. The stone cutter, who can make the rough ashlar into a perfect cube, is a good mason; but that doesn't make him a sculptor. Men paint houses and fences, covering the surfaces with paint, leaving no brush mark-even, smooth, perfect. that doesn't make them artists. The mechanical piano can produce every note of a composition exactly as the composer wrote it; each in its right place, each of the right length, but that doesn't make it music to the intelligent and educated ear. Mechanical perfection is known today for what it is; admirable as far as it goes, but not art.

The mechanically, optically and chemically perfect photograph is not art because of those perfections. Indeed, it may lack them all and still be beautiful, just as a piece of statuary may be beautiful on an uneven base, a musical composition may be beautiful even if mistakes are made in its playing.

All this you know; all this all real portrait photographers know. They know that in

addition to mechanical perfection there must be feeling and life to a portrait; there must be an observance of art principles; the picture must have unity, balance, unsymmetrical symmetry, beauty of line—but do your customers know it?

In any large city there are dozens of photographers, one as skillful as the other in the mechanical part of their work. There is no excuse today for imperfect craftsmanship in photography, and no photographer would last long in the business of selling portraits whose work lacked much of genuine quality in negative and print. You cannot, then, claim any advantage over your neighbor in the matter of perfection of purely photographic skill. If you claim it, you won't be believed, and advertising of any kind which is not believed, is worse than no advertising at all!

Therefore, put your emphasis on what you can do in artistic skill and beauty of likeness. See that your customers know that you are not "just a photographer." Don't make them think your pictures are merely "good as gold." Insist on their recognition of the fact that the gold of craftsmanship is no longer the standard by which you measure; by which the photographic world measures.

Educate your customers. You have a reception room, and in it are examples of your work. See that your customers are told why this work is hung; what there is about it which made you think it was worthy of being placed on exhibition. Never a sitter comes to your reception room but is interested in the portraits you have on the wall. If you leave the reception room to a receptionist, see that she knows why this portrait is good, and why that is excellent; see that she understands enough of your art to talk it intelligently.

The customers of most photographers have some measure of esthetic appreciation, else they wouldn't want pictures. Of course, there are the cheaper studios, catering to a cheaper class of trade, where art isn't half as important as price. They are as legitimate business enterprises as a ten-cent store, but their emphasis is not an art emphasis. But the others; those studios where the photographer honestly studies and studiously tries to produce in his portraits something of the life, heart, soul, mind, personality of his sitters—these are patronized by people who have some understanding of such aims and would understand more, if you gave them the chance.

"Good as gold" isn't good enough. Your portraits are as "good as iridium" if you have the true flare for making portraits; as you are in business to sell your work as well as have the joy of making it, see to it that all who pass your way know by what standards to value it, and that they are not paying you for so much material and so much craftsmanship only, but for that hidden inner quality, which is "better than gold."

Cleveland Society to Boost Photography Work

The Progressive Photographers of Cleveland, at a meeting held February 19th, changed the name of the organization to The Professional Photographers of Cleveland. William Guest, the secretary, retired, owing to pressure of business, and Fred Bill was elected in his place. Mr. Guest was elected to the position of vice-chairman.

At this meeting the proposition to take a booth at the forthcoming Woman's Exposition in Cleveland was discussed. The majority of those present decided to go into the affair and deposited their money to cover their individual shares. The total cost was figured at around \$450, and, with about sixteen studios participating, the cost to each will be about \$28. The society plans at this exposition to launch the first publicity for a Photography Week, the date being set for early in May.

The plan for this exhibit at the exposition calls for an exhibit of one or two pictures

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PHOTOGRAMS OF THE YEAR 1925

- ¶ Not only is "Photograms of the Year 1925" a record of the progress in pictorial photography, but it is a veritable "feast"—a source of inspiration and pleasure.
- ¶ The best photographs of the year were selected for this annual from those shown at the London Salon, the Royal, and other exhibitions by the leading pictorialists of the world.
- ¶ Last year 14,000 copies were sold in one week! The book is published in England, and there will be but one shipment, so in order to secure a copy of "Photograms of the Year 1925," you must place your order NOW—but that's easy—

Just fill in the coupon and mail with your check TODAY

Tear Off Coupon .

FRANK V. CHAMBERS

636 South Franklin Square. Philadelphia, Pa, Please reserve a copy of "Photograms of the Year 1925" for me. My check is enclosed for

. \$3.50 cloth, post paid.

. 2.50 paper, " "

Name

Address

B 3-10

from each participating studio, and the giving out of thousands of a cleverly written circular in which the names and addresses of those exhibiting will be printed. It is not anticipated that there will be any direct returns, but the booth is being taken to help professional photography generally in the city of Cleveland and to give publicity to the work of the local society.

Demonstrating Effects from Management of Light

The beauty of things in nature is considerably enhanced by the light under which they are seen. This seems a self-evident assertion, but, from a study of pictures, one must conclude that the artist does not invariably study the value of the light for its effect.

The characteristic feature of nature's illumination is that it is a single light—a bright light and a light at elevation—and really a small source, considering the angle it subtends with the eye, and it is generally artistically considered a diagonal light.

It follows, therefore, that correct interior illumination, studio lighting requires a light analogous to what we get out-of-doors, even if we substitute artificial light for sunlight.

We can better control the light used in a room or studio than out-door light where we are constrained to wait until it presents itself agreeable to our artistic inclinations. The interior light must not be abused, however, because we can harness it at our will.

In proportion as the dimensions of the light used are enlarged, in proportion as the number of lights are multiplied or according as its direction ceases to be diagonal, approaching vertical or horizontal, will the beauty of the thing illuminated diminish.

To demonstrate the truth of this pronouncement, let us institute the following simple experiments; showing first the effect which is in conformity with nature's lighting and then contrasting this lighting with other effects which are contrary to normal lighting.

Provide yourself with plaster casts of the

human head and bust, rather than the human subject, because these plaster casts are immobile, while the human subject is apt to contribute features which would not leave your choice unbiased. Select a room with a northern aspect, having, say, three windows on one side, allowing diffusion of the light from the north sky and not having the sun's direct light.

Close with blinds all the windows, the bust being placed in position. Now open the upper part of the middle window, say a couple of panes, so as to have from one-fourth to one-half of the window for ingress of light. One-fourth, if the day is a very sunny day, and up to one-half for an over-cast sky.

The outside light must have clear passage, must not be obstructed by verandas, balconies or such obstacles, so that a person standing opposite the window opening sees only clear sky. Be sure no light creeps in from openings in the other two curtained windows.

Place the bust upon a table or pedestal as far from the window as the top of the window is from the floor of the room.

This illumination, as we said, is a replica of nature's method and it shall be found that it presents effects of light and shade favorable to the development of beauty of expression, even in the immobile face of the plaster bust. Some features may, of course, be contributed by a human face either enhancing the general effect or detracting therefrom, but this is the best method to employ and the one which portrait painters, as a rule, resort to, even though subject to various accidental effects which the artist turns to service if favorable or which he studies to minimize.

Contrasted with this favorable light, let us institute another experiment which will show the injurious effect produced by the manner in which sculpture, unfortunately, is generally illuminated in museums and in which people often are placed in an ordinary dwelling room, being not aware how much their natural endowment of beauty might be

heightened or their lack of beauty of feature and facial contour be more than compensated in expression, without need of other means than what an artistic lighting is able to confer.

Though not particularly relevant here, may we be permitted to register protest against the inefficient, or rather positively hurtful lighting to which sculpture is subjected by ignorant museum directors, and we are not alone in our protest. The eminent archeologist, Dr. Flinders Petrie, deplores the inadequate plan of lighting in most of the great galleries of sculpture and recommends that the plan of the scheme of illumination should be submitted to any intelligent photographer who is concerned about proper light and cares little for the building's architectural decoration.

Now let us turn to our second experiment. Let a duplicate of the same bust be placed on a pedestal in the middle window and facing the room, or between any two windows. Take your position in the middle between these two busts so that your eye shall be on a level with the chins of the busts and then make comparison of the effect of the light and shade.

This duplicate bust will seem to be little better than an unmeaning mass of plaster without expression, while the other bust will have a seeming vitality. Its features are distinctly seen and the countenance beams with intelligence. Now, let the same experiment be tried on a human head.

Let two persons of similar build and physiognomy be positioned like the busts and you will have the same result—the one is a picture, the other no such thing.

It is a judicious choice of position and a proper adjustment of the light for that position which give success to portraiture, whether by brush or camera.

Unfortunately, we find in galleries of sculpture many of the works of renowned artists, placed as in the experiment above where the thing of beauty is falsified by bad illumination.

(Continued on page 305)





Made with 5A Series IA Velostigmat front Lens, 31-inch focus



Made with 5A Series IA Velostigmat back Lens, 20-inch focus



Photos by Stadler, Chicago, Ill.

Made with 5A Series IA Velostigmat, 13½-inch focus

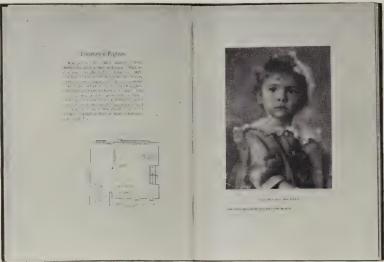
For Telephotos

or better perspective, lenses of suitable focal length are necessary. THE SERIES IA VELOSTIGMAT, a thoroughly corrected Anastigmat, combines three focal lengths in one combination, affording compactness and convenience.

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You could trust your assistant with these difficult lightings, it you give him "TOWLES."

"TOWLES' PORTRAIT LIGHTINGS" contains all the lighting effects so popular now, as well as all the older effects. There are diagrams for 37 lightings, with instructions so plainly and briefly written, that you can absorb them with one reading.

"TOWLES" will increase your profits because you will get in more sittings and you will get more in your lightings than you ever did before.

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This Court Was Wrong

Here is a letter from a Chicago reader which raises an interesting and important question:—

Chicago, Ill.,

For several months we employed a salesman in the Chicago territory on commission. He booked the orders and our driver delivered the merchandise. We never let him collect a single account, and to our knowledge he never did. Sometime ago he informed us that he would have to give up our line and go in something else. He returned our samples and we settled up with him. Since then we lost track of his whereabouts.

All his customers paid us direct, except one, who for a long time paid no attention to statements. Finally, when we went after this delinquent, he claimed he paid the salesman. Asked to produce the receipt from salesman, he refused to do so. We brought suit in the Municipal Court, as the amount was small. The debtor could not even produce a receipt, but his wife took the stand and swore that she had paid the

salesman. The judge thereupon decided against us, stating that the evidence showed the bill was paid, and if the salesman did not turn in the money it was our loss. We feel if this is good law every salesman should be placed under bond. What is your opinion in this case? The amount involved is almost too small to justify an appeal, but we might appeal on general principles.

Ernest Wolf, Inc.

Now if this is the law, in other words, if a payment to a salesman is *necessarily* payment to the employer, regardless of all other evidence, then employers as a class are in a very serious position, because anybody who owes them money can at any time satisfy the debt by handing it to any employe—office boy, driver, or anybody—and even if the money never gets to the employer the debt is nevertheless paid.

Is that the law? It is not. If this court decided the above case in that way, ruling that the account was paid merely and solely because it was paid to the salesman, his decision is contrary to the settled law on the



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subject and doubtless an appeal to the court above will get a reversal.

The long and well settled law on when the collection of an account by a salesman, agent or employe will bind the employer, in other words, when payment to the employe will be payment to the employer, is here quoted from an established reference book on agency:—

Authority to collect, like all authority of an agent, must be traced to the principal. Moreover, it is not to be inferred from mere employment as agent. To bind the principal the collection must be made by one who is not only his agent, but who has been clothed with authority to make such collection. The authority of the agent to collect, like his authority generally, is to be determined in the light of all circumstances surrounding the parties and their business relationship to each other. If the principal has apparently clothed the agent with authority to make collections, the debtor will be discharged from his debt upon payment to such agent, regardless of what subsequently becomes of the sum paid.

All of which being briefly translated, means that before payment to a salesman or employe amounts to payment of the debt and discharges the debtor, it must appear that directly or indirectly the salesman or employe had authority to collect. Therefore the court that tried the above case should have gone further than merely requiring proof that the debt was paid to the salesman—it should have required proof that the salesman had authority to collect. If that wasn't forthcoming, and it couldn't have been in this case, because the salesman never had collected before, judgment should have been given for the employer.

Salesmen or other employes are often apparently clothed with authority to receive money, by a loose system of dealing. A salesman, for instance, who isn't really supposed to collect, will be asked by a customer to take in checks or cash. He takes



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it in, and the customer gets credit for the amount on the books of the house. Possibly that occurs again and again, each time the house recognizing the salesman's act by crediting the customer. One day the salesman fails to turn in his collections and the employer seeks to avoid the loss by the plea that the salesman had no authority to collect. It won't serve—he had clothed him with the apparent authority to collect by recognizing his act after he had done it.

So that payment to an employe is never payment to the employer unless the employe receiving the money was expressly authorized to collect it, or unless the employer had allowed him to do it and thus led the customer to believe that he had the right to.

(Copyright by Elton J. Buckley)

Pacific International Photographers

The Executive Board of the Pacific International Photographers' Association held a meeting at Seattle, Wash., January 25 and 26. The following were present: President, V. V. Vinson, of the King's Studio, Vancouver, B. C.; Past-President, D. Perry Evans, of the Rose Studio; Ora L. Markham, of Markham's Studio, and G. H. Gensler, all of Portland, Oregon; Past-President J. A. Zinn, Jr., M. P. Kirkpatrick, A. Anderson, of the Anderson Supply Co.; M. Todd, of the Morgan-Depew Company, and M. Nordlund, of the Nordlund Studio of Seattle; Secretary Ida M. Reed, of Camera Craft, and Ralph Young, of Lothers & Young Studios, San Francisco.

President Vinson assured the committee that his experience in the East at the National Committee meeting convinced him the National was back of the Western organization in every way. Both the profession and the trade endorsed its activities and its coming convention. The manufacturers are going to send by carload their Eastern exhibit to the Seattle Convention.

J. A. Zinn, Jr., was appointed Convention Manager. G. H. Gensler, Chairman of the Membership Committee, bids fair to bring in 500 new members before the Convention date. President Vinson has undertaken to handle the program, which is going to be unusual and outstanding. The West has a way of putting things over in a somewhat different way and hitherto has won the approval of its Eastern brothers.

The hall is to be the new Eagles' Convention Hall. A rarely beautiful hall with every modern improvement. Stage for demonstration has every known lighting facility and connections.

The Portrait Photographers' Association of Seattle was called into session by President Nordlund, who turned the gavel over to President Vinson, and enhanced the graceful courtesy by a most kindly introduction.

*

The Photographer as a Salesman

FRANK FARRINGTON

There is not much to recommend the salesmanship of the photographer who is satisfied week in and week out to supply his patrons with the lowest priced work they ask for, or come expecting to get, with never an attempt to interest them in finer work, or in something in addition to their first stated requirements.

No intelligence and little education is required to make a picture for a chauffeur's license and to stop right there.

It is not good salesmanship; in fact, it is not salesmanship at all to sit a chauffeur and take the dollar or two you charge for such pictures and to make no effort to get a real order out of him, or to allow you to make at the same time a sitting for a real picture.

Lack of knowledge of the difference in the different styles and grades and artistic values of photographs causes people to incline toward the lower priced work. The natural inclination of most of your patrons is to buy on a price basis; that is, they will allow the price to influence their selection, instead of thinking chiefly of the finished photograph.

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finest work of which he is capable. He does want to, as a matter of fact, but does he want to badly enough? Is he sufficiently anxious so that he will make the effort with each patron?

There is more satisfaction in talking about fine work and in showing samples of the best you can do. It is a pleasure and a joy to the photographer of artistic perception to see really fine work go out of his studio. He knows that the people he interests in such work will appreciate it and will be proud to display it, and will give away more such photographs than they ever would of the cheaper kinds. It is easy to see, therefore, that selling the fine work promotes profit in every way and makes work pleasanter.

The people who will take the best work are the best people. They have the money to get what they want and they have the taste to appreciate it after they get it. Sometimes you have patrons who have plenty of money to pay for the best, but have, during days of less money, formed the habit of buying on price and getting along with cheap grades of merchandise and services. It takes salesmanship to sell these people on the idea that the best is worth more, that it gives a better value, that in photography it is the only sort really worth having.

You have a good many patrons and others are prospective, who have no appreciation of a good photograph. A woman in that class may be easily able to see the difference in value between a \$15 dress and one at \$150, but to her inexperienced and uncultured eyes a \$5 grade of photograph may look as well or better than a \$50 grade. It is good salesmanship to take time and pains to show that woman how and why the high priced work is better and why it pays to get that kind. She will understand it if you can show her that the fine photograph will give style and attractiveness to the subject, even though she cannot understand differences in actual photographs.

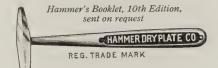
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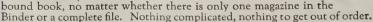
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The Unrecorded Mortgage M. L. HAYWARD

If X owns land, mortgages it to Y, who fails to put his mortgage on record, then Z buys the land in good faith for value, and without any knowledge of Y's mortgage, Z's recorded deed of the land will hold it as against Y's unrecorded mortgage.

This is the practically universal doctrine of the American courts, on the ground that the laws requiring registration are for the protection of good faith purchasers, and are to be liberally construed to effect that purpose.

Take the case, however, where X gives a mortgage to Y, which Y fails to record, then the local photographer gets a judgment against X, and attempts to sell the land under his judgment.

Does the judgment take priority over the unrecorded mortgage?

On this point the general rule is that if the photographer obtains his judgment without any knowledge of the existence of Y's mortgage, the judgment attaches to X's interest in the land as shown by the public records, thereby cutting out the unrecorded mortgage.

"The same rule must be applied where the protection the statute affords is claimed by a judgment creditor. He must have become such after the conveyance was made, or the encumbrance created, the failure is record which may mislead him to the belief that the property is standing upon for seizure," says one state court in laying down this rule, and there are Alabama, Arkansas, Colorado, Illinois, Minnesota, New Jersey, North Carolina, Ohio, Pennsylvania, and Virginia decisions in the same effect.

On the other hand, the general rule is that if the dealer has notice of the unrecorded mortgage at the time of obtaining his judgment, then the unrecorded mortgage ranks first.

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FRANK V. CHAMBERS 636 South Franklin Square, Philadelphia There are Pennsylvania decisions, however, holding that under statutes of that state notice makes no difference, and Z is still entitled to priority.

Suppose, now that the photographer obtains his judgment without any knowledge of the unrecorded mortgage, so that he is entitled to priority over the mortgage, sells the land under an order of the court and Z, who knew of the existence of the mortgage, bids it in. Does Z get a good title?

On this point the rule is that the photographer's want of knowledge also protects the purchaser at the execution sale.

On the other hand, the rule that a judgment creditor, without notice, takes priority over a previous unrecorded mortgage is not unanimous, and some courts hold that all that Z can sell under his execution is X's actual interest in the land.

"In short, the filing of the judgment only created a lien upon the interest in the real estate owned by the judgment debtor at the time of filing of the lien, and if, prior to the filing of such judgment lien, the judgment debtor had mortgaged said real estate, the lien created by filing such judgment was subordinate to such mortgages," says the Oklahoma Supreme Court in laying down this rule, and there are Indiana, Iowa, Kansas, Kentucky, Nebraska, New York and Washington cases in which the same rule is approved.

Death of Alexander M. Curningham

Alexander M. Cunningham, the well-known photographer, of Hamilton, Ontario, Canada, died on February 22. The immediate cause of death was apoplexy. Mr. Cunningham was 65 years of age.

He entered the profession of photography when but 15 years of age, opened a studio when 23, and has continued as a successful portraitist for over 40 years. Outside his profession, he was much interested in educational, political and social work, occupying positions of honor and trust. He was one of the best known Masons in the Province, if not in Canada, being a thirty-third degree Mason. He was also a member of the Temple and the Barton Lodges, the Merton Lodge of Perfection, Hamilton Chapter, Rose Croix, Moore Sovereign Consistory, Royal Order of Scotland, Supreme Council thirty-third degree Royal Order of Scotland, and Past Deputy Master of Hamilton District. He was a member of St. Giles' Presbyterian Church. Mr. Cunningham was much interested in athletics, and despite his age, took active interest in the Ontario Curling Association, of which he was president. He was a keen fisherman and bowler. Mr. Cunningham was born at Uxbridge, was educated at St. Catharine's, studying photography with Mr. Poole, who is still liv-Later, he went to Denver, but returned to Hamilton in 1886, going into partnership with the late C. S. Cochran. The business was purchased and he and his son, Charles Cunningham, conducted it. Mr. Alexander M. Cunningham is survived by his widow, his son, Charles H. Cunning-ham, and a daughter, Mrs. R. V. Welbourn, South Bend, Ind.

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Vol. XXXVIII, No. 971

Wednesday, March 17, 1926

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Editorial Notes

Reactionaries, die-hards and those who cry "fudge," when the versatile camera cuts loose, and does almost unthinkable new stunts, please turn the leaf, and get right into the solid matter further on.

Nevertheless, conservative readers will have missed something vouched for by a great educational authority. Here it is.

Dr. Milton Metfessel, of the laboratory of Iowa State University, by apparatus of his own devising, is making photographic analysis of music—studying what is beautiful in singing, and what makes it beautiful, by means of motion pictures of sound waves.

In substance, the Doctor says that in the use of his apparatus, the movement of waves

of sound is converted into movements of a light beam, which are photographed in fine detail. The expression of emotion or art in music can be analyzed, and measured by means of these wayes.

The center of interest has been the "vibrato," which is an expression of the tender emotion.

Dr. Metfessel is responsible for the latest feature in these investigations. He adds to the photograph of the singing a parallel series of photographs of bodily movements and changes, such as heart beats, breathing and movements of the muscles of the throat.

He believes that by this method he can identify the bodily features which determine the emotional and artistic quality of singing.

₹£

A Chicago Post man took his notebook and went around to see Mr. George S. Davis, Vice-President of the United Fruit Company, and big boss of the Tropical Radio Company, in New Orleans. The story expanded from memoranda, jotted down at the time, makes astonishing reading.

In the first place, it must be said that the United Fruit Company does not rely solely on wild grown fruit for its harvests, but has vast cultivated plantations, each under expert local supervision, in tropical countries. By

interlocking radio connections with the home office, these plantations are, in a sense, brought under the eye of the central management quite as much as the acres of the farmer are subject to his scrutiny. Not only do the flying messages between the plantations and headquarters relate to growing crops, harvesting and shipments, but to medical and surgical care of employees in hot countries, where almost anything can happen in the way of distempers and accidents. In order to effect efficiency in business and health service, Mr. Davis said that a corps of radio experts in the employ of the company are now engaged in perfecting a new system of intercommunication based on photography. Letters, drawings and accounts are photographed and projected upon a screen in a reproducing and sending apparatus, and fac-similes are turned out at destination in a few minutes. Employees, injured on a plantation, can be X-rayed in a jungle hospital, and the picture laid before consulting surgeons at the central office. Similarly, symptoms of a patient may be flashed to the medical staff of the company for diagnosis and for indication of the proper treatment.

Ships of the large navy of the company operating between tropical and northern ports are, in like manner, in touch with the central office, and in the application of the new system the highest possible efficiency will be assured.

A radio message out of a loud speaker is all right, as far as it goes, but a photographed fac-simile of an original letter is protection, in a way of business, to the one who sends it and the one who receives it.

*

The fir-clad ranges of the Ozark Mountains make a perfect background for the beautiful city of Springfield, in Southwestern Missouri, and upon a sunny plateau in the foothills, not far from town, reposes the "Cabin" of the Ozark Playgrounds Association. As a matter of fact, the cabin is a spacious clubhouse, which is just now the

cynosure of all eyes, for it is the depository for photographs of the "Smile Girls."

Invitations to submit portrait cards have been sent throughout the state, and the response is very satisfactory.

When all counties are heard from, judges will sit in critical conclave, and try to agree upon which are the real sure enough Smile Girls—that is, those who "looked pleasant" from sheer spontaneous mirth. Those whose smile was manifestly a "make-up" will not participate in the distribution of prizes.

X

Advertising with a picture, to supplement the appeal of the types, is so much in vogue that photographers throughout the country find an increasing demand for their camera work. Advertising agencies are calling for art photographs of a vast variety of products, and real estate agents and brokers are taking advantage of weather conditions to have views taken of building operations. Photographs of new structures before the foliage appears are in very considerable demand.

*

This is Station P. A. of M. A. S.

You are listening to Atlantic City, Asheville, Philadelphia, Scranton, Pittsburgh, Erie, and all intermediate points, broadcasting through the Photographers' Association of the Middle Atlantic States—the pioneer Station of America, where all of the good and interesting features for Photographic Conventions originate.

We are now calling your attention to the wonderful program which will be staged at Washington, D. C., the last three days of March, with the addition of prizes for those who like to compete, and a splendid constructive Criticism for those who want to find their weak points. Not much time left—so get busy, if you have not already prepared your Exhibit. The pictures must be there in advance, in order to give the Judges time to look them over.

President Edmonston is building a very strong program, and you will not be disappointed in that. The entertainment will please you, THAT IS SURE, so remember the dates, March 29, 30 and 31, 1926.

Now try this on your forgetter

Forgetting is the only way,
Forget the storms of yesterday,
Forget the trials you have had,
Forget the weather, if it's bad,
Forget you are not a millionaire,
Forget the gray streak in your hair,
Forget you ever had the blues,

BUT DON'T FORGET TO PAY YOUR DUES.

Send your check today and get your Membership Card.

M. A. S. signing off till March 29th, at 10.00 A. M., Washington, D. C.

Treasurer E. W. Brown, of Beaver, Pa., announcing.

*

A Tribute to the Memory of Benjamin J. Falk

As one of the close friends of the late Benjamin J. Falk, that past master of photography who has gone into the great beyond (March 19, 1925), I feel it my privilege to lay a tribute to his memory.

His friends were legion. His professional reputation reached around the world. The product of his studio, in the old albumen days, was a subject of admiration and an inspiration to all.

In those days, when the glass plate became the finished negative, his results challenged the skill of the keenest manipulator in the black art. The minutest detail could scarce escape his notice either in composition or mechanical perfection. His work had a tender sincerity, a definiteness of purpose—never was it a freaky novelty. He realized his picture before the plate was in the camera.

He worked with the full courage of his convictions, but never forced the power of his judgment on other fellow craftsman who might differ in opinion; yet he always was ready with a generous helping hand where he felt he might be of service.

He may be said to have grown up in the school of the theatre, where the imagination is made to suggest the real. He won his fame in pictures of the stage, and portraits of the players.

A confirmed bachelor, yet I have known few men who were more domestic, more reverential of the home. His work always breathed the home atmosphere—it spoke the devotion of parents for children and the love of children for parents; the kindly generous, rather than the forceful in character.

To those of us who were his intimates, who were able to look into the window of his soul, who were able to see into the house of clay and know the manner of the man within, no weak spot was found in the armor of his fidelity to friend or acquaintance. His unfailing regard for detail, which was so apparent in his photographs, penetrated into his friendship. He always gave his best; no half-hearted friendships were his. The success of one of his friends was a personal gratification to himself.

His greatest pleasure was found in creating what might be a pleasing surprise to someone among us.

Too lovable to be perfect, but too perfect to countenance a selfish desire.

Words of mine add but little to the honor that is already his:

He was an example to us all:

An honor to his race.

An honor to his profession.

A heritage to his friends.

Generous to extreme, sharing even our weaknesses.

All honor to Ben Falk.

E. B. Core.

PRICES FOR COMMERCIAL PHOTOGRAPHY

We have printed on Index Cardboard Mr. Chas. P. Rice's price-list for commercial photographs that appeared in the BULLETIN OF PHOTOGRAPHY and we will mail three copies to any address for 25 cents.

BULLETIN OF PHOTOGRAPHY :::: 636 S. Franklin Square, Philadelphia

Honest Photography*

A. C. BANFIELD, F.R.P.S.

I feel constrained to consider the question of honest photography, more particularly as it affects the professional photographer, usually a most unfortunate individual occupying an invidious position between the two stools of his own desire and "what the sitter wants." In a somewhat misguided moment a couple of months ago, I gave an interview to the representative of one of the evening papers on the subject of powder, make-up, and retouching, at that time brought very much to the fore in a lecture by Herr Schieberth, of Vienna. One can only deal with a question such as this in the non-technical press from the semi-jocular point of view, but it is in reality a point of fundamental importance if the art of photographic portraiture is to make any real advance from the morass of mediocrity in which it is wallowing at present, not only in England, but in all parts of the globe as well.

The one desire of any professional photographer worthy of the name is to turn out his work in accordance with the strictest canons of art, but unfortunately his efforts are usually nullified by a sitter's persistence in some crazy scheme of over-make-up, generally coupled with an insistent desire for further "beautifying" at the hands of the retoucher. These two enemies—over-retouching and make-up—are, in my mind, jointly responsible for the low position which photography holds today. They have such a grip on the public that I greatly question whether photographers will ever rise superior to these awful obstacles and finally be able properly to give expression to their own and the sitter's individuality. As long as the sitter's individuality lies in the rougepot, lip-stick and powder-puff, and the photographer's in the retouching pencil, so long will the art of photographic portraiture remain in the morass of mediocrity to which I have already referred. It is a sort of

fly-paper, from which photographers would like to escape but cannot.

One of the greatest pleasures of the artist, whether of the brush or of the camera, is to observe the play of light over a clean, healthy skin. It varies so much with a slight change of pose, or an alteration in the incidence, and is at once his joy and his despair, for it is but rarely he can reproduce it in his result as he sees it. The soft effect on the peach-like cheek of a child, and the rugged characterization possible on the head of an old man at the other end of the age-scale, have alike a fascination impossible to describe and quite impossible to reproduce when the practice of either of these photographic banes is indulged in.

Filters and Fast Plates

As I view the problem it is fairly easy to account for both of these excesses. To take retouching first, one has to go back to the early days of our art, when a short consideration of the problems introduced with the early plates will show that retouching at that time was a real necessity, for the plate was sensitive to the blue region of the spectrum only. The effect of this local sensitivity is quite easily demonstrable. You have only to take a piece of deep blue glass and look carefully at a suitable subject-a redhaired girl with freckles is ideal for the purpose-and you will at once realize the importance of retouching as far as these early plates were concerned.

Now, by way of contrast, let us turn to modern conditions. The progress made by the photographic chemist, particularly during the past ten or twelve years, had made possible the production of fast plates which enable the photographer to disregard the color question entirely. The power of color selectivity thus held out is of the utmost value, but I am afraid that it is not used to anything like the extent that it deserves.

^{*} Read at the meeting arranged by the Pictorial Group of the Royal Photographic Society, held at 35, Russell Square, W.C. 1, London, Eng., November 6, 1925, Mr. J. Dudley Johnston, Hon. F.R.P.S., in the Chair.



THE LATE ALEXANDER M. CUNNINGHAM



The Talent for the Middle Atlantic States Convention

Still, let us return for a moment to the bad old times. Then, I freely confess that that retouching was really necessary, due to the blue regional selectivity of the only plates available, which, by the gross falsification of the yellows and reds, then gave the unretouched print such an unpleasant appearance.

These conditions now no longer apply, as I have clearly shown, but unfortunately the ghastly powers of the retouching pencil as a "beautifier" were recognized all too soon, and ever since they have been pushed to the limit, greatly to the detriment of photography as an art. These conditions will, I am afraid, now continue till the end of all time, for it appears to be quite impossible to shake the general public out of the rut of flattery into the realm of truth and portraiture.

If there is one quality in which photography excels, it is in that of truth. It can, of course, as we all know, be made to lie abominably, but that is outside the question. Left to itself, it has a fidelity of drawing and a rendition of tonal values in portraiture which are the despair of the artist—of the brush, that is. Why, then, should such valuable assets, the real assets of photography, be so persistently disregarded and almost entirely be negatived through the misuse of the retouching pencil? I can only suggest the frailty of human nature, and particularly that of the feminine gender.

Even in the case of non-color sensitive plates, the absence of retouching can be greatly minimized by various photographic expedients. Neither of them affects the question of drawing, but some of them may slightly alter the tonal relationship. rendition of wrinkles, for instance, may be greatly varied by alterations of light incidence or a full exposure. The adoption of a high key is another help, or conversely a very low one. On the optical side a soft-focus lens, not pushed to extremes, is generally of value. In printing, a thin sheet of celluloid between the paper and negative is a help, or the celluloid may be replaced by a grain negative if a broken texture is desired.

There are other aids to the same end, but I will not occupy more of your time, for they have all been dealt with before this group on various occasions.

When Retouching is Justified

The sole instance in which retouching can be used legitimately is merely to remove some imperfection from the face which is evidently of a temporary nature only, such as acne spots or shaving cuts. Beyond the removal of such small flaws, I am of the opinion that retouching at the present time is quite unjustified, and it is only used for flattery or to cover bad photography. one can say that, personally, I have not the courage of my opinions, for of the many portraits which I have sent to the exhibitions during the last eight years, not one has had a single stroke of the retouching pencil; they have, in all instances, been raw enlargements from the raw negatives.

Another part of my plea for honest photography concerns make-up. On this subject I hold such positive views that I am in danger of becoming disliked, at least by the fair sex! I cannot say all that I should like, particularly to an audience which includes ladies! I can only say that it is a pity to see God's most beautiful creatures almost universally turning themselves into animated imitations of plaster casts. Possibly I earn my living in a district where this detestable practice is pushed to excess. I will mention an extreme instance. In Bond Street, a few months ago, I passed a lady who, evidently, was the Apostle of a New Vogue. groundwork, so to speak, of her facial adornment was a flat tint of a pale lilac, the lips were geranium and, as a crowning touch, her nasal region was a brilliant yellow, exactly as if someone had pushed a pollenfull lily over her nose. This is a statement of absolute fact, and I ask what would you do if confronted with such a color scheme and a request to photograph it!

Such a case is, as I have said, extreme, and personally I should refuse to expose a plate under such conditions. But it is quite important to point out that, photographically

speaking, the thinnest film of powder is quite as disastrous, if a portrait is your aim, as the complicated facial decoration I have detailed. You have not only robbed the skin of its characteristic texture, but most of its reflective power as well, and you at once bid farewell to all high-lights and the character which they denote.

To emphasize this point thoroughly, I have here three prints of a man with quite a characteristic face. The first is printed from the raw negative, in the second I lightly powdered his face, and to complete the series I had the powdered negative super-retouched as well. To get the utmost delineation of detail I have printed them on glossy paper. To carry these artistic crimes to their conclusion: if a press reproduction is in view, I may say that there are yet two further stages of degradation of the unfortunate photograph. In a block-making firm it has to go through the studio and undergo what is usually termed "artist's work" (I have known other terms applied to this stage), and after this, in the block form, it has another ordeal at the hands of the fine teacher. And we all wonder why photography is not generally classed with the fine arts!

Photography's Greatest Curse

Of the enemies of portraiture, this horrible film of powder is the worst. The merest trace is quite sufficient to rob the face entirely of all that delicate character which is, and always must be, the first essential of a good portrait. High-lights and texture, all those subtle and delicate half tones, all go into the common melting pot. It turns the human countenance into a bad imitation of a plaster bust and reduces to the same flat, uninteresting level the soft cheek of the child and that of the aged grandmother. It is, in short, the greatest curse of photography of the present day.

One can hardly discuss a custom such as this in its entirety. A certain amount of interest is attached to it from the fact that facial decoration has persisted during the whole period covered by history and in all nations. As regards the sterner sex, who usually practiced it with the idea of making themselves look more terrible in battle, it has now fortunately died out except among a few primitive races. But it still persists among, I should say, something like seventy per cent. of living womankind, and the saddest part about the whole thing to me is that I have even seen it extended to children. As a custom it is, I think, rather pathetic, for it is invariably obvious and it deceives no one. But it has been so deeply ingrained in human nature since all time that, I suppose. it is now a matter of instinct more than anything else and so will probably persist throughout the ages yet to come.

Discussion

 $M_{R}.\ T_{H,NEY},$ who opened the discussion, said that, as far as he could gather, all that Mr.Banfield had said was obviously true and perfectly convincing in every way. With regard to combination prints, he thought that Mr. Banfield was perfectly justified in saying that from a photographic point of view they were honest. might, perhaps, be some little reservation made in the case of those who thought, or were led to believe, that they were made by a single exposure. Certainly they required a great amount of skill. The tremendous effort of Reylander's that was recently seen at the Exhibition was probably the most ambitious thing done by means of combination printing. H. P. Robinson's work in that style would also take a lot of beating, while the work of Mr. Whitehead would deceive everybody except an absolute expert. It seemed difficult to know where to draw the line between what was honest and what was dishonest. With regard to the "make-up" of the ladies of today, it seemed that, as a professional photographer, Mr. Banfield's job was to photograph the made-up person; not to read her a homily. It was no part of Mr. Banfield's obligation to try and get beneath the make-up.

As to the question of the place amongst the graphic arts, most professional artists with whom he had come into contact appeared to dislike anything that was not pure photography. On the other hand, they did not consider photography seriously at all. They said that a photograph should be a record, and were very much scandalized if it was not! He did not think controlled pictorial photographic prints could ever be accepted—or expected to be—in exhibitions of hand work. With portraiture it was quite another thing. It was quite easy to get by pure photography the qualities that charmed in portraits, and in that department alone did he think that honest photography had any chance of winning a place among the graphic arts.

MR. BERTRAM Cox said that for a considerable number of years he had noticed that it was possible to do in portraiture much that could not be done in landscape. He had worked every process thoroughly, and had never been able to get in other

HEADQUARTERS

CONVENTION OF

The Photographers' Association of the Middle Atlantic States

March 29, 30, 31, 1926

HOTEL WASHINGTON

EUROPEAN PLAN

Every Room with Private Bath, Tub, and Shower Floor Clerk Service on Every Floor

OPPOSITE THE UNITED STATES TREASURY

WASHINGTON, D. C.

S. E. BONNEVILLE ::

MANAGING DIRECTOR

processes the luminosity that he could get with a pigment process. Why it could be obtained in portraiture and not in landscape was a puzzle. He did not think this was a question that could

MR. BANFIELD, replying to Mr. Tilney, said that he had dodged the whole point. Was it possible to make an artistic rendering of a woman's head with the face powdered? He maintained that, purely from the point of view of art, the stuff on the face was fatal. In a portrait the tonality of the face was an important item, for in the natural condition every dimple took up its light. If that was killed, then all chance of making a portrait was killed also.

MR. TILNEY said that with the made-up and the unmade-up faces there were two problems, each of which had to be treated from the photographer's point of view. It was not a question of which was the finer face, but of what could be made of either of them.

MR. DUDLEY JOHNSTON asked if the professional photographer was not getting into a rather false idea of lighting. There was a tendency to use rather too violent methods of lighting.

Mr. Ferguson spoke of some American pho-

MR. FERGUSON spoke of Some American photographers of men who rubbed vaseline over the men's faces. Was that honest?

MR. BANFIELD said that was just as dishonest as if the man was using powder. The photographer could bring up the high-lights without

using vaseline.

Mr. Dollman said he was beginning to feel that he was in an isolated position, and would have to try to justify the position of the painter

in the matter. He was sorry to differ from Mr. Tilney, for his experience with regard to painters and photography was rather different. He thought that in meetings of this kind it was a great pity that any cheapening view of either painting or of photography should be brought forward. His experience with regard to painters was that they were immensely interested in photography and inquired into it and practiced it very considerably themselves. The view to be taken on this question was that a man should look at an instrument like a camera and regard it as a surgeon would regard a new instrument that had been arrived at for helping him more truly and readily to accomplish certain aims.

He was sorry that he was not sufficiently well versed in technique to have fully realized some of the more delicate parts of Mr. Banfield's paper. But he appreciated a great deal of what he said. The question of combination printing would appear to be a matter of such study and discernment, and it must be admitted that the application of it was a thing that wanted studying minutely. He recalled the days when combination printing gave him almost a shock. Many years ago he and Mr. Horsley Hinton were asked to make the awards at a photographic exhibition and they came up against this question very strongly. Horsley Hinton was a very fine example of the combination printer, and on this occasion he became very strongly attached to a print which he suggested should be given the award. It was a combination print and very far below the level of his own! The print had all the inconsistencies of the early days, and showed all angles of lighting. Consequently, the shadows were divergent while the undergrowth was under different lighting from that of the trees behind. He was quite aware that this Society was very far removed from that sort of thing and that combination printing today was quite a different matter; but even so, if it was to be submitted to the eye of the trained man, there were a lot of minor points that should be attended to. To begin with, everything that was to be represented in a combination print should be taken with the camera upon a tripod at exactly the same height. The object represented should be removed a sufficiently far distance from the picture to coincide as exactly as possible with the position it had to occupy in the print that was about to be produced. These questions were really vital, because they involved the delicate questions of truth and perspective. It was necessary, in combination printing, to have the bricks and mortar carefully selected so that they would all fit one into the other. With regard to retouching a portrait, it appeared to him that the face exhibited such a delicate modeling that it was impossible. The construction of the face was altered even by the shifting of a delicate half-tone on the edge

of a cheek bone. If he was engaged in the taking of portraits of people, he would never retouch a negative, he would retouch the model!

MR. TRITTON said he had been trying to think

MR. TRITTON said he had been trying to think what honest photography would mean to the amateur or the professional. It was apparent that the subject could not be faked, but that the light could. Taking the word "photography," as meaning "the reproduction of things by light," it appeared to be permissible to fake the light. To appeared to be permissible to fake the light. To his mind, combination prints were anathema. faking of the lay-out of the country might be artistic, but it was not a reproduction of what existed. From the point of view of the photographer, painting was one long fake.

Mr. Dell said he gathered that Mr. Cox could

not get exact luminosity. To him it seemed that the difference in the prints was of this kind. In the bromoil transfers and in the portraits, there were fairly large areas of practically unbroken shadows, whereas in the bromide papers the gradation of shadows extended to a greater depth, and there were not such large smooth areas. The appearance of luminosity was largely subjective.—

The Photographic Journal.

Master Photo Finishers of America

President, Harry S. Kidwell, 217 N. Wells St., Chicago, III.
Executive Manager, Guy A. Bingham, Box 1020, 100 W. State St., Rockford, III.
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Canada: W. A. Taylor, 274 Carlton St., Winnipeg, Man., Canada.

Master Photo Finishers' Department of the BULLETIN OF PHOTOGRAPHY edited by Guy A. Bingham, Rockford, Ill.

Guy A. Bingham, of Rockford, Illinois, Executive Manager of the M. P. F. of A., addressed the Philadelphia division of the Master Photo Finishers of America on the evening of March 4th. He sketched some of his recent experiences in organizing the Baltimore and Washington groups, and then went into details covering the plans of the National Organization, which include a well laid-out plan of advertising.

Plans for "Take-a-Picture" week-from May 2 to Mothers' Day (May 9)—are complete, with window streamers, and other advertising material ready for use at the proper time. The aid of film manufacturers has been enlisted in this campaign, and each has contributed in some way toward the success of the plan.

Mr. Bingham was heartily applauded

when he made an appeal that each member be guided by the scale of prices recommended by the organization as a necessary step toward the production of uniformly good work, and consequent improvement of the standing of the organization, whose efforts, he said, had added over one million dollars to the total business of its members during the past year. He added that photo finishing, through its organization, is losing its bad reputation as a shaky business, and is becoming recognized as a sound national industry. His estimate of the total gross income of photo finishers for 1925 was about seventy-five millions of dollars.

The Master-Photo Finishers of America filed a certificate of organization with the Secretary of State of Illinois on Feb. 24.



Taken by A. W. Smith

The three men filing a certificate in the Winnebago county recorder's office are: Guy A. Bingham, Rockford, and Harry Kidwell and F. W. Barta, both of Chicago.

The purpose of the organization is: "to advance the standards of the business of commercial photo-finishing by wholesale and unrestrained competition, open exchange and distribution of knowledge of all essential factors entering into said business, to meet and discuss said information and to advocate a high professional standard of integrity."

"Thank You!"

C. H. CLAUDY

"Where should I go to have some lantern slides made from drawings? I want good, sharp, contrasty results; some with snap and life to them."

My questioner exhibited the drawings as he spoke.

"I think I'd take them to So-and-So," I answered. "He does most excellent work."

Three days later I received a small package. Inside was a very pretty, if inexpensive leather bill fold, marked with my name in gold, and no advertising on it at all. With it was a little card which read "Soand-So expresses his thanks and appreciation for your courtesy in recommending a new customer to us. Will you accept the enclosed as a slight token of our gratitude for your kindness?"

Now I have something like a dozen pocket books, put away in pigeon holes, and have about as much use for another as I have for a third foot. But I was much pleased, not only with the little gift, but with the idea. And I sat down to analyze it and see just what it costs and how it would work.

I suppose such pocket books can be obtained in quantity, say a hundred at a time, for about fifty cents each. The gold stamping probably cost ten cents and the postage four. Add six more for packing and addressing, and the whole stood So-and-So about seventy cents.

"It Should Appeal to Every Photographer"

Writes

JOHN LAVECCHA, Chicago, Ill., former President of Chicago Portrait Photographers, and owner of the Laveccha Studio.



"Towles' Portrait Lightings should appeal to every photographer for two reasons: First, it helps the little man for educational purposes; second, it convinces the up-to-the-minute operator whether he is right or wrong. Taken as a whole, it is a wonderful book."

Modern portraiture by photography is handled very simply and clearly in Towles' Portrait Lightings by means of the diagrams and the illustrations which accompany them.

"One Need Not Know English"

says one of our foreign reviewers in speaking of the clearness with which the subject of lightings has been handled in Towles' Portrait Lightings.

The diagrams show plainly just how the effect seen in the illustration has been achieved. And all the popular effects, as well as the older lightings, are shown in the 37 diagrams.

With Towles' Portrait Lightings as your guide in portraiture, you can be sure that your work will compare favorably with the best in the studio or the exhibition. And, in addition, it will give you the reputation for making distinctive portraits—something every photographer strives for!

Take advantage of the help you can get from Towles' Portrait Lightings—Today.



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FRANK V. CHAMBERS
636 S. Franklin Square, Philadelphia

TEAR OUT AND MAIL

Please send me a copy of Towles' Portrait Lightings. Enclosed is \$5.00.

Name

Address

3-17



Seventy cents is probably about ten percent of the money So-and-So received from the customer I sent him. I suppose the average commercial job will average between seven and ten dollars; some into the hundreds and some only one or two. But the average will be about as stated.

It is not for me to say what proportion of the profit made off the average customer is represented by this seventy cents. But obviously, So-and-So has sold himself to me as a merchant, as well as a photographer. He is dealing, not only in commercial photography, but in the small change of business—courtesy and appreciation. Naturally, the next time I am asked about where to take work, I am going to think again and immediately of So-and-So. Not that I want another pocket book, but because some photographer thought it worth while to acknowledge what was a favor, although not intended as such, which I had done him.

As a matter of fact, I would have been just as much pleased with a letter as with a pocket book. I didn't happen to want a pocket book. But the letter is open to the charge of advertising; the pocket book, not having any advertising upon it, was not. Had the gift been an advertisement, it would have made no impression whatever. Every Christmas I get them, as do we all, by the score. Billfolds and desk pads and calendars and blotters and penknives and penholders-all "with the compliments of Soand-So" marked on them! And most of us give them to our children, because few of us want our personal belongings marked with another man's name and business!

But this didn't apply. The pocket book was a real gift. It was well made; no one need be ashamed of it. It represented real outlay. It expressed real appreciation.

I submit that is a good idea. And while some, who are closer to the buying public than I am, may find some good reason to urge against it, I don't see why it isn't an excellent scheme for a portrait man, also. One can buy very dainty handkerchiefs for



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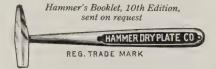
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a half a dollar; in quantities I suppose they are even cheaper. But suppose a pretty handkerchief, in a pretty box, cost seventyfive cents ready for mailing; and suppose Mrs. Good Customer has sent her nearest friend to you. Do you think Mrs. G. C. will be any less deserving of her name after she finds you appreciate her remembering

Women all carry "vanities"—little boxes containing lipsticks and powder and change and keys and whatever. Some of them are very pretty, even if inexpensive. My wife has a collection; I think she uses them according to the day of the week or the color of her dress or maybe just because, I dunno. She never seems to have too many, and I dare say other women are like her in that respect. Why not a vanity to express thanks for having sent in a new customer? Why not a small box of dainty letter paper?

This must be set down, lest someone miss the psychology. Don't advertise in any way "send us a new customer and win a present." What you give is not a reward, a prize, a payment; it is a friendly acknowledgment. Invited to dinner, it is a pretty courtesy to send a box of flowers ahead to your hostess, but one doesn't tell her in advance "invite me to dinner and I'll send you some flowers!"

The whole spirit of the thing is in its apparent spontaneity and its unexpectedness; if it is advertised in advance, it becomes merely a transaction of business, not especially worth while.

A certain well-known actress, herself something of a mimic, once objected to an imitation of herself by another comedienne.

"It's not a bit like me!" she exclaimed.

"It isn't supposed to be, dear," replied the comedienne. It's an imitation of you imitating me!'

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We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Arteraft Studios, Inc., 3900 Sheridan Road, Chicago.

"The Cherry Blossom Convention"

It is an attractive name to begin with, isn't it? And the program prepared is equally attractive, from the point of view of helpfulness as well as entertainment.

Of course this refers to the convention the Convention of the Photographers' Association of the Middle Atlantic States, to be held in Washington, D. C., March 29, 30 and 31.

The COMMERCIAL SECTION has planned a program which is a real "knock-out," and as none of us are so good that we can't be better, we should certainly not pass up this opportunity. The Commercial Program is scheduled for Wednesday, A. M., March 31st.

Every speaker is a headliner. Mr. Henry D. Hubbard, Secretary U. S. Bureau of Standards, represents the scientific phase of photography. His subject will be "Photography—Today and Tomorrow." Mr. Chas. D. KAUFMANN, of Chicago, Manager of the largest Commercial plant in the country, will talk of the practical side of Commercial Photography, as only he can. MISS ANNE SHRIBER, of New York, whose specialty is Dramatized Photography, will tell how she conceives and builds pictures that "bring home the bacon" both for her and her clients.

Another new feature of the Commercial Section is the Competitive Exhibit for which \$250.00 in real money will be given as awards.

Are you working on your photographs for entry in this competition? Full particulars and entry blank sent on request.

The entertainment will be "Class A." A costume dance on Tuesday evening, a banquet Wednesday evening and Washington at "Cherry Blossom Time."

> Commercially yours, JAMES W. SCOTT, Chairman, 205 West Lafayette St., Baltimore, Md.

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The Small Camera for Business Photography

W. N. JENNINGS

To the beginner in business photography, I would suggest that he takes a leaf from the book of the newspaper photographer, and seriously study the capability of the small camera, not only saving a great deal of money for apparatus and other material, but producing better work with far less labor.

In former days the news cameramen lugged around a big, bulky $6\frac{1}{2} \times 8\frac{1}{2}$ reflex camera, with a bag of heavy plate holders. In order to get clear action pictures of athletic events, etc., it was necessary to use a wide open lens with a limited depth of focus. One object would be sharp; the rest blurred and indistinct.

To correct this defect, and save physical work, the cameraman has found a 4×5 Graflex, with a daylight changing bag, a much better camera for the purpose; the wide open lens on a 4×5 plate having a greater depth of focus, and the focal plane shutter can be speeded up considerably. From this 4×5 negative he makes an 11×14 glossy enlargement on extra fast Azo, Haloid or Cyko paper.

If you will compare old newspaper cuts with the present day halftone illustrations, you will note a vast improvement, due to the use of the small camera.

The 4×5 Graphic camera, with a look-through finder in place of the focusing hood, seems to be the popular newspaper photographers' outfit at the present time.

Now, why should the business photographer grow old before his time by carrying excess baggage all his life?

Why not employ for work outside the studio a 4×5 camera, with ample rising and falling front, and entire absence of tilting and twisting lens boards, side-swings and other doodads which seem to be required to make the 8×10 camera a serviceable instrument?

With the smaller camera for outdoor work, we shall be able to obtain action pictures under conditions of light quite impossible with the 8×10 outfit, and always have on hand an extra supply of plates or films. We shall quarter our cost of production, cut out physical labor, and make photography a pastime.

All that is now required, as a part of the printing room equipment, is a vertical enlarger, a projection pointer with automatic focuser to enable us to turn out from our 4 x 5 negative any size prints on glossy Azo, Haloid, Cyko or any other printing paper, and I assure you these enlarged prints will be better than those made directly from an 8 x 10 negative of the same subject.

But you say: "Hold on, boy, not so fast. Suppose your customer asks for the original negative? He will expect an 8 x 10 film."

To this, I would reply that it is no more logical for a photographer to be expected to turn over to his client the original negative, when photographs are ordered, than it would be for a man to expect his printer to furnish, without cost, the type used in a printing job.

If, however, he is willing to pay for this extra service, all you have to do is to make a contact positive on a slow plate, from which you can make an 8 x 10 film negative.

There is another good point about the small outfit. It can be employed as a hand camera, and your extra films and spare time used to pick up snapshots suitable for calendar and other advertising illustrations.

An art-photographer of my acquaintance makes full page magazine advertising illustrations, for which he charges not less than three hundred dollars each. These are made through the agency of a pocket Kodak.

When my friend is required to furnish an illustration to set off to best advantage, say a dinner suit, he first makes a rough sketch, perhaps showing three figures grouped in front of a club fireplace in such positions as to show a front, rear and three-quarter view of the garment. He then

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makes, with a pocket Kodak, a photograph of a fireplace and a leather upholstered easy chair.

The three figures are posed in his studio and "spot-lighted" with reference to fire-light illumination, and a picture made with the small camera of each figure. Sometimes, to relieve the monotony of the subject, he introduces the figure of a page boy taking away a hat and overcoat, or a waiter handing a telegram. From these various small negatives enlargements on glossy paper are made in the required proportions, cut out and carefully pasted on a card in their proper places. Then comes retouching, in which the air brush plays an important part.

When you examine the finished product it is hard to believe that the picture has not been made in a club room, with the three living figures posed in front of the blazing log fire.

The small camera is an ideal instrument for floral photography, cutting down the exposure, gaining greater depth of focus and allowing the use of small size color screens inside the camera, with far less chance of vibration, and requiring only a small windbreak.

By "cross-legging" the tripod, the lens may be made to point downwards in order to photograph freshly cut flowers upon a suitable background. This is impossible with the 8×10 camera.

I had the pleasure, some time ago, of accompanying a noted British medalist at all the English Photo-Exhibitions, on one of his picture hunts. He had chosen "The Whitby Fishing Fleet" as his subject.

We started out at daybreak.

When the morning mist had cleared a little, and the fishing boats took definite shape, with the ancient monastery looming above the harbor, my friend took a small package from his pocket.

"A life saver?" I queried.

"No, my camera," he replied.

It was a camera of the vest pocket variety, fitted with a full sized wire view finder. A

steel-shod cane stuck in the ground served as a camera support.

After squinting through the wire finder from at least a dozen view-points, a place at last was found that seemed to satisfy this patient medalist, and a number of exposures were made.

On the way home, I ventured the remark:

"Well, I guess there's a prize picture in your vest pocket?"

"Oh, no," he replied. "I'll be back at least a dozen times before I find exactly what I am after. You see, I don't have to lug a heavy camera around."

At the Annual Exhibition of the Royal Photographic Society "The Whitby Fishing Fleet" gained another high award.

The picture—a carbon print, about 20 x 24—was really a wonderful work of art, and I marveled at the possibility of the small camera in the hands of a skillful workman.

*

Important News from the M. A. S.

President Edmonston, of the Photographers' Association of the Middle Atlantic States, sent us the following last minute news:

About the \$500 Gold Prize

On account of the fact that many photographers do not realize that the last day for entry in this competition has been set for MARCH TENTH, we have decided to extend the time in which entries and pictures may be received until SATURDAY NOON, MARCH 20th. That day and hour is the dead line. The jury will meet on Saturday, and complete its work.

In this connection it is my pleasure to announce that the entries to date are far in excess of our anticipations. In one day this week we received sixteen entries, for thirty-three portraits, ten of which came from foreign countries. One picture came all the way from Beyrouth, Syria. We have dozens of pictures from England, Scotland and France, and the exhibit promises to be THE

FINEST EVER EXHIBITED IN AMERICA.

If this does not bring a large attendance to The Cherry Blossom Convention, I can think of nothing that would. Headquarters Hotel (The Washington) advises me that reservations are coming in right along, so it would be well for all who have not made reservation, to do so at once.

Yours, till we meet on March 29,

DAVID B. EDMONSTON.

*

The Exclusive Agency M. L. HAYWARD

"We'll give you the exclusive agency in your state for my goods, and agree to supply you with whatever you require, if you'll agree to take \$500 worth per month, and pay inside of 10 days," the manufacturer proposed.

"Suits me," the photographer agreed, the agreement was "reduced to writing," and signed by

both parties.

Contracts like this are common, and give rise to some interesting problems. For instance:

1. Is the photographer supposed to make any special effort to sell the goods?

2. Can he assign his contract?

3. If he cannot assign his contract, but does so, does it justify the manufacturer in cancelling the agreement?

These points were dealt with by the New York Court of Appeals in a case reported in 127 Northeastern Reporter, 898.

"In view, however, of the credit and the exclusive agency given to buyers, it is fairly to be implied that they were to devote their time and do whatever was reasonable and necessary to selling the seller's product. The contract meant something. It was not a mere scrap of paper. The owner of a product would not give to another the exclusive agency, covering a wide territory, to sell the same, unless he believed an effort would be made by the one to whom such right was given to sell; and one would not take, if acting in good faith, an exclusive agency to sell another's goods unless he expected and intended to use reasonable efforts to sell," said the Court.

On the second point the Court arrived at a

negative conclusion.

"The general rule is that rights arising out of a contract cannot be transferred if they are coupled with liabilities, or if they involve a relationship of personal credit and confidence," said the Court on this point.

On the last point the Court ruled in favor of the right to cancel, on the ground that the seller having contracted with one party, was entitled to say whether he would do business with a third party.

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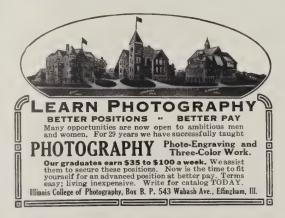
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Cleveland Society March Meeting

Members of the Professional Photographers of Cleveland met at the Photocraft Studio on the evening of March third, with the president, Mrs. Standiford-Mehling, presiding. There was an attendance of about forty. The meeting was addressed by Fred C. Butler, new executive secretary of the Cleveland Garment Manufacturers Association and formerly secretary for various Chambers of Commerce, and active in Americanization work for the Federal Government. Mr. Butler made a fine talk on business and advertising ideas, and advanced some new thoughts, particularly along the line of advertising. He was followed by Will Hatch, of the Chilcote Company, and Charles Abel, both of whom discussed further advertising plans. Report was made of the plans for the co-operative exhibit at the coming Women's Exposition, at which twenty-one members of the Association will exhibit jointly in a booth and distribute handsome folders giving general arguments to the public as to why photographs are a necessity and not a luxury. After some discussion, it was decided to change the meeting date to the first Friday each month.

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Honor to Frederick E. Ives

Mr. Frederick E. Ives, whose contributions to theoretical and applied science, and particularly to photography, are world-widely known, was recipient of special honor at the meeting of the Typothetæ of Philadelphia, who, in compliance with the directors of the United Typothetæ of America, conferred the medal of award upon him at a complimentary dinner Tuesday, March 2, 1026

It may not be generally known that Mr. Ives was a printer by trade, having been apprenticed as a boy in his home town, Litchfield, Connecticut, hence the honor conferred. Mr. Ives, however, was early interested in physical science and devoted his attention to photography. His contributions to matters relative to photographic practice attracted attention of the Cornell University, and he was invited to conduct a department devoted to research in this art. While so employed, he conceived the idea which subsequently developed in the halftone printing process known as the Ives process, which was commercially worked under the supervision of Mr. Ives by the firm of Crosscup and West, Philadelphia. The United States Government was the first customer, and incidentally the first purchaser of halftone plates by any government. • The process was patented in 1881, but improved in 1885 by the employment of the so-called "sealed screen." This improvement, however, was not patented, but eventually was carried to different parts of the world and employed without credit to the inventor. Mr. Ives is the possessor of many medals by scientific societies in many parts of the world, and he is a fellow of almost all the great scientific associations of the world

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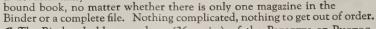
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AS WE HEARD IT

C. S. Highness has purchased the Chesterman Photographic Studio, at Crookston, Minn.

Fire badly damaged the photographic studio of Wm. E. Orr, at Manitoba, Can., on February 26.

Kyograph Photo, Inc., Wilmington, Del., incorporated for manufacturing and sale of photographic paper, plates, films, etc.; capital, \$300,000.

L. A. Burdick, photographer, well known in Scranton and Jermyn, Pa., died, after a long illness, on February 25, at his home in Jermyn. Aged 61 years.

Charles B. Conant, Malden, Mass., died at his home February 25. Aged 85 years. Early in life he was in the photographic and dry-plate business, conducting studios at Portland, and Lewiston, Me.

Edward J. Brockert, for many years secretary and treasurer of the Memphis Photo Supply, died on February 19, at his home 1039 Rozell Street, Memphis, Tenn., following an illness of six months. His condition, although serious for some time, was not considered critical. He was forty years of age and is survived by his widow and two sons.

Under the leadership of John A. Hubertz, the photographers of North Dakota have made a state-wide movement for organization, and held their first meeting March 9, 10, at Fargo, when plans were formulated to raise the standard of commercial photography to a more artistic plane and to protect the public against unscrupulous transient photographers.

The photographic studio of Alfred Holden, in Germantown, Philadelphia, was damaged by a fire on March 5. The fire started in the dark-room, and was discovered by Joseph Thomas, an assistant, only after it had gained considerable headway. He was severely burned in his attempt to extinguish the flames and obliged to flee. The fire spread rapidly, the greater part of the studio being destroyed.

The council legislation committee of Montreal, Can., adopted a resolution, favoring identification cards for all male residents of Montreal, both as means for preventing illegal voting and as an aid to the police department. While it was not intended

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FRANK V. CHAMBERS 636 South Franklin Square, Philadelphia to force use of the cards at the approaching civic elections, it was pointed out that the proposal should be incorporated in the Montreal bill to be considered by the legislature.

Alderman Brodeur, chairman of the executive committee and of the legislative committee, introduced the resolution, which calls for cards bearing the owner's photograph, his civic status and physical description. The legal department will draw up the proposed clause, and the legislature will be asked to fix a penalty for infractions, should the measure pass the council.

3

Death of John S. Schneider

John S. Schneider, one of the best-known photographers in the country, died at his home in Columbus, Ohio, on February 28, aged 66 years. Mr. Schneider had been in ill health for nearly two years.

Mr. Schneider was vice-president of the Baker Art Gallery, and during his career photographed many prominent persons, including several Presidents of the United States, state officials, actors and actresses. Among the Presidents he photographed were Rutherford B. Hayes, William McKinley, Warren G. Harding, William Taft, Theodore Roosevelt, and Calvin Coolidge. He also photographed the late William Jennings Bryan.

His picture of President Roosevelt was placed in the Congressional Roosevelt Memorial. It was picked from among thousands of others, for no person was more often before the camera than Roosevelt.

Two years ago Mr. Schneider was called to Washington to photograph President Coolidge. His picture was designated as the official campaign portrait.

Mr. Schneider was the first president of the Photographers' Association of Ohio, and former president of the Photographers' Association of America (Detroit, 1895), a 32d degree Mason, a Shriner, and a Rotarian.

Surviving are his widow, Mrs. Amelia Schneider; three daughters, Mrs. Medora Butcher, Mrs. Marie Niermeyer and Mrs. Alice Bobb; seven grandchildren, two brothers, Henry, of Rochester, N. Y., and Albert, of Indianapolis, and a sister, Mrs. Charles Kraner, Columbus.

P. H. KANTRO - Portage, Wis.

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BULLETIN - OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

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FRANK V. CHAMBERS, Editor and Publisher

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A. A. SCHENCK, Business Manager

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Items of interest upon photographic subjects will be gladly received.

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Editorial Notes

Mr. Joe Gatchell, camera artist of the Curtis Studios of Seattle, is all for bobbed hair, if the right "bobber" is chosen.

Why long skirts and long hair? They are as out of date, and unnecessary as trains, and the pompadour style of a long ago period, when woman kept her mattress from shifting with eighteen-inch hairpins.

Mr. Gatchell thinks that the beauty of the bob is that it gives each woman an opportunity to find her own most becoming style of coiffure. He warns girls, with short necks, to avoid a boyish hair cut, and long necks should not have too much space between the shoulder and where the hair begins.

Mr. Gatchell is an experienced photog-

rapher of the fair sex, and has pictures to prove his arguments in a recent issue of the Seattle *Post-Intelligencer*.

3

The Northwestern corner of the state of Washington is crossed by the Olympic Mountains which are inhabited by deer, panthers, porcupines and "Olympic" Jones, a he-man, rugged and brown, hunter, trapper, philosopher and photographer, whose time is his own, and whose idea of a perfect meal is bacon and beans cooked over a camp fire far enough away from civilization to forget all about it. Occasionally he turns up at Tacoma, Seattle, or smaller Puget Sound ports to collect supplies, and dispose of colored photographs of wild life and wondrous scenery. In his cabin in the folds of the Olympic range he has a well stocked bookshelf; he has no use for a flivver, and fresh meat falls at the bang of his gun.

There is a whole lot of us who would like to trade jobs with "Olympic" Jones. What?

*

Frank H. Gilmore gave a talk on "Photography" to the members of the Kiwanis Club of Geneva, N. Y., at their regular weekly luncheon meeting on March 2. Mr. Gilmore opened his talk with a description of the earliest photographs and led up to the

present process of cut film. He illustrated his points by examples of photographs which made his talk highly interesting.

This is one of the best opportunities you can have of bringing the subject of your profession before a mixed class of business men, making them not only more interested, but more familiar with photographs and photography.

We thoroughly advocate talks of this nature before any of your local luncheon club meetings and for the simple reason of co-operating with you on this point we published in *one issue* of the BULLETIN OF PHOTOGRAPHY the entire "History of Photography."

This "History" was printed in our February 10th issue and we will gladly mail you a copy if you will send us your name and address.

Evidently the New York State Police, a body of picked men quite separate and distinct from municipal officers, are given a liberal education. In the state armory at Albany, a state police school is maintained, and many courses of instruction are provided.

Lectures by eminent experts are frequently given on subjects of importance to the constabulary. Photography in its relation to the detection of criminals; the telephotographic transmission of finger prints and the mugs of crooks formed the subject of a recently delivered illustrated lecture.

To give an illustration of the speed of production, the speaker told that the inauguration of President Coolidge took place at 12.50 Eastern Standard Time. Two hours and forty minutes later, photographs of the event appeared in extra San Francisco newspapers.

*

An adventure in advertising by the transmission by wire of photographs of moving trains was accomplished by experts of the New York Central Railroad a short time ago.

Pictures of two trains of that system were published in the newspapers of Chicago and New York fifteen hours before the arrival of the trains at their respective destinations.

New York papers had a view of the eastbound Twentieth Century Limited pulling out of the La Salle Street Station in Chicago, and papers in Chicago printed a picture of the westbound Twentieth Century train emerging from the Spuyten Duyvil cut and straightening out for the run up the east shore of the Hudson River.

*

The Professional Photographers' Association of Great Britain and Ireland, in conjunction with the Eleventh Congress of the Association, will hold an exhibition in London, Eng., May 10 to 14, 1926, inclusive.

Unlike our American conventions, Mr. Marcus Adams, F. R. P. S., the president and his aides, have published their program of the four days of the Convention. Think of it—over two months in advance of the Convention! If our photographic convention officials will profit by the lesson shown by our British cousins and announce their programs in advance, one would have a chance to see how they are to spend the money.

It would be a worth while experiment.

If we get the program of a convention three or four days in advance of the opening date, we are lucky.

This hint is directed towards the National and the Amalgamated Associations. Recollect, you are not playing poker—hence you needn't be afraid to show your hand.

3

A photograph is entitled to a frame, just as much as a good book is to a cover.

The family photograph album, as a place of storing pictures of bewhiskered gents and flowingly draped dames, as well as offering entertainment for uncommunicative guests, has passed into innocuous desuetude along with the hair-cloth sofa of the Victorian age.

The passepartout method of group mounts for framing is a good thing to suggest to patrons.

The Middle Atlantic States Convention

A "last look" at the handsome prize in gold offered by the M. A. S. Are you going to be the lucky one?

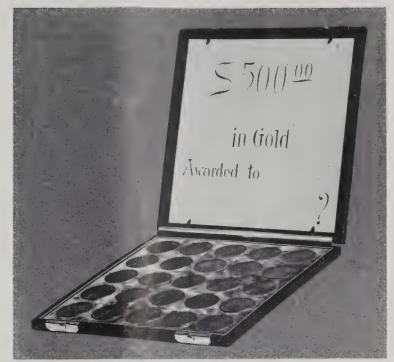
Convention Dates: March 29, 30, 31, 1926

PLACE:

HOTEL WASHINGTON WASHINGTON, D. C.

Others follow—but the Middle Atlantic States Convention leads!

WILL YOU COME?



A Case of Formaldehyde Poisoning

It is well known that formaldehyde or formaline acts deleteriously upon the tissues and upon the mucous membrane, but the report of a case of poisoning by Alfred J. Jarman, of New York, by the virulency of the attack, indicates that it is a dangerous agent to handle without exercise of care on the part of the manipulator.

Mr. Jarman was formerly in charge of the Experimental Laboratory of the *Bulletin of Photography* and The Camera prior to his removal to New York. Mr. Jarman is a careful worker, nevertheless he did not escape poisoning by the use of formal-dehyde.

Formaldehyde is a valuable agent, but it is well to know that it cannot be handled carelessly.

We reprint Mr. Jarman's letter:

Dear Mr. Chambers: "Several months ago, while working with formal-dehyde, of the strength of one ounce of the formaldehyde to sixteen ounces of

water, the liquid penetrated a cut on the tip of my third finger of the left hand. No particular attention, however, was paid to the action, until considerable pain from it directed my attention thereto. The finger began to swell and the cut exhibited the next day raw edges, the flesh protruding very much like a small cauliflower head. Although I had given the case home treatment, I considered it would be better to go to the hospital.

"Upon examination, I was directed to immediately immerse my left arm, from wrist to elbow, in hot water—as hot as could be endured, and for several successive times: this was to prevent spreading of the poison, which might result in loss of the hand.

"The following day, on return to the hospital, the surgeon at once cut away the protruding flesh and hardened skin, treating with iodine. "After several such treatments, during a lapse of two weeks, the wound gradually healed, new flesh grew and a new skin formed over the flesh, but strange to say, this new skin, when completely grown, which occupied about a month, showed the identical markings of the original skin.

"I happened to have a finger print of the affected finger which I had made during some experiments at the laboratory of the BULLETIN OF PHOTOGRAPHY in 1914, and upon making comparison of the new skin markings with the markings upon the finger tip, made 12 years previously, it was impossible to trace any difference in the pattern. They were identical, thus proving that, despite the formation of new flesh and the new skin, the map of the finger-tip before the surgery was absolutely reproduced in replica.

"This shows that it is impossible, or at least not easy, to destroy the particular markings which nature endows the fingers with."—A. J. JARMAN.

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

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Mrs. K. P. CAMPBELL, General Secretary

137 North Wabash Avenue, CHICAGO, ILL.

1926 Convention at the Coliseum, Chicago, Illinois, Week of August 23

Now that Congress has removed the tax on cameras and lenses, together with the taxes on plates and films, it is proper that we call attention to the members of the P. A. of A., of the service rendered by its officers and the Committee on Legislation, of whom our past President, W. H. Manahan, Jr., is chairman, for their aid in the removal of this tax. The elimination of this tax is surely a big saving to photographers all over the country and one of the greatest services rendered by this Association.

5%

The Secretary's Office wishes to announce at this time that the books are open for enrollment for pupils who want to attend the P. A. of A. Summer School at Winona Lake, Indiana. School will open this year on July 26th. Mr. Will H. Towles, of Washington, D. C., will be in charge. The enrollment is limited to the members of the P. A. of A. only.

This year marks the fourth year of the school's existence. It is no longer an experiment, but a real institution for those who want to learn the photographic profession under expert teachers at a minimum expense.

The Portrait Course will again include daylight and artificial light camera room work, developing, printing, retouching, each preceded by lectures and followed up by actual departmental work by the students. Interspersed with the course lectures, will be other talks on reception room work, business methods, cost analysis, etc.

Tuition has been fixed on a strictly cost basis at prices noted below. These are exceptionally reasonable, when one considers this is the entire expense at the school. Board and lodging at Winona Lake may be obtained at special rates to the Summer School students, prices ranging from \$15 to \$40 a week. A registration fee of \$10 for

each course will be required to insure a reservation, the balance of tuition to be paid at the school. The General Secretary, 137 N. Wabash Avenue, Fifth Floor, Chicago, Illinois, is patiently awaiting the early arrivals.

*

Some one has said if I give you a dollar and you give me a dollar we will each have a dollar, but if I give you an idea and you give me an idea we will both have two ideas. This is the thought Convention Headquarters would like photographers and dealers to keep in mind regarding this year's National Convention in Chicago. Send on your suggestions to the Convention Manager.

Paid up members contemplating attending the Convention will save themselves two operations by having to go to one window only, while unpaid members will, of course, have to stop at the treasurer's window, then take their card over to a girl to fill in, and then from another girl receive his convention credentials.

Members attending the Convention, accompanied by their wives or daughters, will also save themselves time if they arrange for them by early registration.

There are three hundred and fifty rooms reserved at the Headquarters, Congress Hotel, and the General Secretary will make reservations for those desiring to stop there.



COLISEUM BUILDING

Plans and contracts are expected to be mailed to the Manufacturers and Dealers within the next two weeks.

The membership for this time of the year is splendid, but we want it to be even better, hence our desire to render more service. Members paying dues before the Convention will receive their cards, plates, transparencies, etc., aside from the registration cards which they may have by requesting them at the time they send in check. Then when paid members reach the Coliseum, all they will have to do is hand in their registration card, which has been properly filled out, at the Secretary's window and receive their convention credentials.

Reservation cards in triplicate will be mailed to all members of the Association in due time together with information concerning gargage accommodations.

Out where the West begins you will find the second largest city of the United States, CHICAGO, situated on Lake Michigan, with a population of over three million people. It is in this city that the 44th Annual Convention of our Association will be held.

The Convention will be housed in the Coliseum Building, located on Wabash Avenue between 13th and 15th Streets, one block west of the world's famous Michigan Boulevard. The Coliseum Building has a



Franken-Ehlers Studio Carrollton, Mo.

unique history. The building was built for the purpose of storing the relics and trophies of the Civil War. It was designed by Frost & Granger, architects. The engineering work was done by E. C. Shankland and the construction work by Grace and Hyde, contractors. The gray stones which form the outside wall of the Coliseum are the original stones used in building the wall around the original Libby Prison at Richmond, Virginia, and were brought here by the Daughters of the Grand Army of the Republic.

This historic building has housed many notable events, some of which are as follows:

Five Republican National Conventions, 1904-1908-1912-1916-1920.

Twenty-six Annual Shows hold their expositions in this building, among which are the Automobile Show, the American Road Builders, National Railway Appliance Show, National Business Show, American Mining Congress and Electrical Show.

It also has been the exposition grounds for the world's greatest circuses, Ringling Brothers and Barnum and Bailey. The greatest sporting events are held in this building such as 6-day bike races, bowling tournaments, and athletic events. The capacity of this building is 13,000, with floor space of 52,000 square feet.

Lost c. h. claudy

"Why are you crying, baby?"

I asked the question of a small tot weeping bitterly on the street corner. After a bit I managed to extract the information that she was part of a Sunday school class which had been somewhere and come back, and she couldn't find the rest of the class.

"Dey is all losted!" she wept.

A negro preacher was asked, "when is a man lost?" His answer is a classic.

"No man is lost when he don't know whar he is, 'cause he always know whar he is, no matter whar he is. A man is lost when he don't know where de rest of de folks is!" The great majority of us make it our business to know "whar de rest of de folks is." It isn't often that we find ourselves with a perfect knowledge of our own situation but feel lost, like the baby, because the rest of the folks are all lost! Yet some of us get in that situation now and then, and photographers are no exception to the rule.

There is such a thing as getting so interested in your own job that you lose track of it, because you haven't time to be interested in the other fellow and his job.

A doctor can be so busy treating sick people he doesn't have a chance to read of how other doctors treat other sick people. And some day he will wake up to find that some young upstart, who has just come back from some famous school with the very latest information and methods on his specialty, is getting all the business.

The lawyer, too busy trying cases to keep up with law, will some day find himself without a practice. He may know very definitely where he is and what he knows, but if he doesn't know where the other lawyers are and what they do, he is lost indeed.

So with the photographer. No matter how big his business or how fine his work, he cannot afford to get lost, by losing sight and touch of the other fellows. The photographer, too busy making pictures and money to study, learn, read, observe and go to conventions, is on the way to be very thoroughly lost.

A photographer's business is very many sided. He is artist, professional man, diplomat, merchant, manufacturer, bill collector, buyer and hand shaker. He must keep up in all departments of his work or he won't know where the other chaps are, and what they are doing, and will be lost.

Suppose it were possible for a man to have gone to sleep in 1900, and that he just waked up yesterday, and went back to making portraits in his same old studio, with the same old methods. The "little birdie" would be his means of interesting

children, and he would probably clamp a headrest on most of his sitters. The painted background of a foreign castle, a moat, stream, three sea gulls and a tower would form part of his pictures, and if he didn't roll and burnish his albumen prints, he would probably mount them on six folder papers! He would certainly have a tucked away studio, and his work room would look like a laboratory.

This is an extreme case, of course. Yet we can, if we look around, find more than one old-fashioned photographer looking bewildered at the world, and wondering how it is that young Smith, across the street, gets so much business while he gets so little. Smith can not make any better pictures; he cannot make any better portraits; yet . . . Smith goes ahead, and the old-fashioned man slips back.

He slips back because he is lost, and he is lost, and doesn't know how to find his business, because he doesn't know where the other fellow is.

Keep up with the procession! Don't lag behind. Don't let them get around the corner ahead of you. When you get there, they may have taken a side road without your knowing it. Read the journals. the salesmen. Read the advertisements. Read one or two new books on photographic art and business subjects every month or so. Go to the conventions. Listen to the other fellow. Work for your own local association, and see that it functions. Don't crawl in a shell and pull it after you-don't be "too busy" to keep from getting lost. For it is easy to get lost, and hard to find the group again; easy to lose step, and hard to find it again; easy to lose business, and very hard to get it again!

The worst of it is, like the baby, we are almost always sure it is all the rest who are lost, while we know exactly where we are! But remember the negro preacher—he had the matter straight. "De los' man always know whar he is, no matter whar he is. A man is lost when he don't know whar de rest of de folks is!"

Does Photography Pay?

Never let it be said that the photographer's profession is "played out." There are two sorts of individuals in this world—pessimists and optimists. No trade is free from them or their preachings. Nothing tends to prove more discouraging to beginners than to be told that "the photographic trade is rapidly going to the dogs." They quickly recover from such shock on being assured that trade, while not being all that it ought to be, is not played out. So much for the two different opinions expressed by pessimists and optimists. Whom are beginners to believe? Is it worth their while trying, sinking more capital in the business? Have they indulged in ruinous speculation after all? These are a few of the questions which the easily discouraged will naturally ask. On their seeking further advice-most necessary under the circumstances—they will probably be told that the photographic trade should be well able to hold its own all the year round, provided the right sort of "pilots" are at the helm, who, from long experience, know how to catch, secure, and create a public demand and taste.

Most imperative is it in these trying times to exercise caution, to avoid pitfalls, and on no account to be over-sanguine of success. Those who do their very best will find their efforts rewarded sooner or later. One needs a will of iron in these days to make real progress. If you are at all capable of forming a judgment of your own, rely upon that rather than be guided by all sorts of contradictory counsels, from which you will derive but little benefit—if any.

Success seldom comes all at once; this need not cause you to despair as to the future. Proceed prudently in all undertakings, and thus avoid incurring risks. Start well—in other words, with the assurance that the photographic trade is not, as described by some pessimists, a "second or back number." More gratifying still, prove this for yourself by means of your own

experiences. Don't overlook the important fact that there is an art in everything, in the turning of photography into money included.

Admitting that nothing is the same since the Greatest of Great Wars, and that in all probability nothing will ever be the same again, the best course to follow is that of a philosopher, and to accept present changed conditions, and to act accordingly. As the old, true saying remarks: "What cannot be cured must be endured." There is gross exaggeration in the statement that "there is no longer any money to be made out of photography."

There may not be so much to be made out of this particular trade as formerly, owing to increasing competition, but, for all that, it is not a "played-out" profession, and should certainly not be viewed in that light. It does not follow because a trade is subjected to very severe competition that it is "on its last legs," or on the point of vanishing. Yet there are photographers to be met with who will tell you that they would gladly take up some other work, if they could but find it. Experience has repeatedly demonstrated that those who are so ready to belittle their own profession are precisely those who failed to persevere—who have not as much as tried to convince themselves whether the photographic trade was, or was not, a paying concern. After making one or two futile efforts, they came to the rash conclusion that "there is nothing in it!" Such individuals are not competent to act the part of judge, while their opinions should not be taken as serious, because more likely to do harm than good to trade. What trade is free from "ups-and-downs," actually? trade is, as a rule, what one makes it. It can be made to flourish, and it can be made to prove a source of unremunerative profit -a mere "white elephant" as it were. As sure as you go the right way to work, you will succeed, if only in a small way; otherwise you cannot reasonably expect good results from photography.

If there is one fact more important perhaps than any other which photographers ought to remember in their attempt to turn their profession to good account, it is that practice and theory ought to go hand in hand throughout every detail, and that the aim of every true photographer should be perfection in each case. Unless the aim set before each be high, not much is likely to be accomplished. It is well to constantly bear in mind that never was competition keener than it is at the present moment; this remark applies to all trades in existence. Equally true is it, however, that never at any former period were the members of the photographic trade so well served by industry, invention, and science.

It becomes every photographer to keep his plant and staff at productive work for the longest period possible, and if he only can accomplish this all the year round, it may be said that the problem has been effectively solved. The true secret of success for photographers is to be quick at reading aright the signs of the times, and to note how, in many cases, with skill and tact, they may conveniently turn the tide of public opinion so as to bring profit to their own undertakings. There is no need for coercion, gentle persuasion will bring about much better results. Let all persons please themselves whether they will support photographers or not, whether they will take kindly to the art or science of photography or otherwise.

There is still much scope for fancy and room for improvement, so far as invention, production, and the right method are concerned. At all times is it the duty of photographers, both great and small, to discover suitable means for uplifting the trade, in which so much of their interest is vested, out of the old ruck of tradition. There is still a considerable amount of excellent business to be done by photographers; let them direct all their best efforts to giving greater extension to their profession.

A photographer recently pointed out that much more importance should be attached by manufacturers of cameras and other photographic articles to the registration of trademarks. The majority of makers are, happily, convinced that it is most essential to have a trade mark on all photographic goods sold; this, however, is not sufficient. In their own interest, they must seek further protection by resorting to the official registration of such trademarks, without which they cannot reasonably consider themselves adequately protected from fraud. The practice of having a monogram, however pretty and unintelligible it be to all but the initiated, is, in no practical sense, the least use as a trademark. The name of the factory, and the signature of the firm, is the best, as it at once constitutes security, and

answers the purpose of a plain advertisement. A commonsense trademark enables photographers and photographic dealers, manufacturers and inventors to sleep in peace, without fear of a nightmare, headed by the demon of bankruptcy and resultant ruin. The simple name on a camera, etc., without registration, is perfectly useless. On the other hand, if there be a registered trademark impressed on the camera, etc., the whole thing stands on an entirely different basis. A registered trademark should be made imperative in the interest of the photographic trade. One cannot be too careful.

The Photo Dealer's Credit and Collection Problems—X

—ANALYZING THE CREDIT TREND—

J. K. NOVINS

With the increased extension of credit, how has this condition influenced the sales fluctuations throughout the sales year?

To answer this question the writer made an investigation of the daily sales records of a number of business establishments in various cities. In Harrisburg, Pa., he was privileged to examine the credit records of 200 local business establishments. Harrisburg is an industrial city of 75,000 population. In Philadelphia he studied similar records involving yet a greater number of business establishments.

'In Harrisburg, Mr. Hays, manager of the Harrisburg Credit Exchange, prepared figures showing the number of daily calls for checking made by the local business establishments. Charted out, these figures gave an indication of the number of credit customers purchasing every day in the year.

Mr. Hays and the writer analyzed the charts with the purpose of coming to some definite conclusion as to the various conditions influencing the daily fluctuations in credit business reported by the individual concerns. One definite, and very significant conclusion was drawn. That is, the increased extension of credit facilities,

resulting in a condition where more people than ever now purchase on credit, has shifted the sales to Monday and the early part of the week, whereas formerly Saturday was the biggest sales day of the week.

In examining the records of Pittsburgh and Philadelphia establishments, the writer noticed a similar tendency, so, in the light of the facts, this conclusion may be considered of very serious import to the photo dealer.

An examination of the charts shows that although a lot of credit business was reported on some Saturdays, yet the credit peaks were shifting to Fridays, Thursdays, Wednesdays, Tuesdays and to Mondays. Due to the extension of charge accounts, people may now buy during the earlier part of the week, instead of waiting for Saturday when they can buy for cash.

Another interesting fact reached, after a study of the charts, is that people do not now wait until the last day before a holiday to make their purchases. The extension of credit enables them to buy earlier. Thus, in the case of Horne Company, Pittsburgh, Pa., the credit peak was reached on the 18th of December, showing early Christmas buying by credit customers.

Take for illustration the Independence Day holiday. The two hundred Harrisburg establishments reported the peak credit buying on June 27th, a week before the holiday. Then, two days after the holiday the establishments again reported heavy credit buying. What conclusion can we draw from this? Several credit men interviewed on this point were unanimously of the opinion that people returning from holiday vacations and outings were in a position to buy, despite their low funds, because they did not have to pay immediately for purchases.

An interesting fact is observed in the case of the two hundred Harrisburg establishments, the peak day during January is reached on the 9th. In view of the heavy Christmas buying in December, this early January peak is puzzling.

This is explained as follows: A great many people who receive Christmas gifts in the form of merchandise desire to exchange these for other articles they desire most. Most of the exchanging is done during the first week in January. During the visits to the stores to exchange the gifts, they see certain articles they like, but which cost slightly more than the original gifts. Perhaps not having sufficient cash on their person, they take the new merchandise, charging the difference to their accounts. But a great many of these people have never bought in the stores they visit for the exchanging, and they therefore make application for credit accounts. Then too, while exchanging the articles, they see things they like, which they also purchase—on credit.

As an indication of this fact alone, the records of the Harrisburg Credit Exchange show that of the 94 credit accounts which it had to report on, on January 9th, the peak day, only 47, or less than fifty per cent, were represented as regular charge customers in any of the Harrisburg business establishments. In other words, more than fifty per cent of the customers who applied for credit that day, and whose credit standings the exchange was called upon to check, had

never before bought for credit in any of the 200 business establishments comprised in the credit exchange.

Further study revealed another interesting fact—the biggest percentage of new accounts are usually opened the first week of each month. And as the month's business progresses, the greater proportion of credit business is being done by credit customers of past standing.

As to why this peculiar condition should hold is somewhat difficult to understand. There are several factors that ought to be taken into consideration.

First, with the greater and more liberal extension of credit, a great deal of the business is being shifted to the beginning of the month. Formerly, when customers could buy only for cash, buying was very often postponed until the middle, or toward the end of the month, after rent bills are paid and monthly salary checks collected. Now they can buy ahead of time, paying within thirty days, or whatever the credit terms are.

The customer desiring to open a charge account will do so at the beginning of the month, because it is at that time that he is really in need of credit. Of course, this condition depends a great deal on the community. Harrisburg is an industrial city, and a large proportion of the consumers are railroad workers, who are paid twice the month. In a purely agricultural community where credit is extended for a long period of time, this condition will hardly hold.

But this shifting of sales from Saturday to Friday and to earlier days in the week, is a healthy sign, as far as the photo dealer is concerned. The extension of credit helps to spread the sales over the entire week, instead of loading them on to one day in the week, usually Saturday. This results in a saving in overhead, because an abnormally heavy sales day will necessitate the hiring of additional salesmen, and on other days in the week the sales force will be partly idle. It is far more economical and efficient to

keep a normal sales force busy every business day in the week.

In like manner the business is now normally spread out through the entire month, instead of having it confined to a week or less the end of the month, when customers can pay cash for the purchases.

It seems that this is one of the best arguments for the present tendency of business establishments to attract and hold credit trade. That business men bear losses incurred by granting credit is due mostly to carelessness in extending credit and negligence in collecting accounts.

*

Details That Help J. R. HALL

On a solitary fitment may depend a lot. This is especially true in outside or at-a-distance photography. A broken focusing screen, for example, may incapacitate the camera and generally mess up an order. Now the minutiæ of the commercial worker's outfit is already sufficiently extensive to make him pause, and ask is it wise to add to it, but there are things which can be done in odd moments and then forgotten for long periods, their good intent and function being practically permanent. Here is one. A set of "feet" for the tackle bag.

Any operator who has experienced working on wet or muddy ground, without any clean and convenient support for his apparatus, will know how unpleasant it is to have to place the bag on the ground. Using a stiff case, which is generally to be preferred I think, this can be overcome by attaching to the bottom a set of "domes," of the kind made to take the place of castors on furniture. These little metal plates do not detract from the appearance of even an artistocratic outfit, they weigh practically nothing, but they will just keep the bag itself from touching any wet or dirty surface on which it may rest. They should also last the bag out.

Another equally serviceable gadget is a set of weights for the focusing cloth. Noth-

ing can be more annoying than wind when it gets under the cloth. Talking about this to a friend one day, he suggested that I should buy a good heavy piece of velvet and stop using a couple of yards of cheap, flimsy stuff. Very good advice, no doubt, but I object to the blankety feel of velvet on my head and the bulk for carrying. So I sewed heavy buttons in the four corners of my "cheap flimsy" and found this an immediate In strong winds, the buttons are hardly sufficient, however, and I shall probably replace them with small lead weights. The total weight will not be more than that of a thick cloth, and the happy knack the weights have of holding down the corners is a peculiar advantage.

Some practical men keep in touch with a good camera maker and repairer, and utilize his services to keep their equipment in good working order. Others like to do these things for themselves, and time and distance may justify the course, if one has the necessary skill. But tuning up and repairing cannot be done well without a few chosen tools, and these should be always at hand and in trim themselves. I find such tools as are used for small wood and metal work, and watchmaking, useful, but it is surprising what things can be turned to good purpose. I once lost a set of block slides through their warping. Since then, I have found it good to keep slides that are not in use under pressure, and an excellent thing for this is an old letter press. The pressure, of course, should not be more than is wanted to hold the slides securely, but even that will correct any tendency to depart from the straight when a slide has absorbed damp after use in rain, or has suffered from exposure to too much heat.

*

"Well, Jimmy, did you enjoy your visit to the museum?"

"Yes, mamma."

"Do you remember any of the nice things you saw?" $\,$

"Oh, yes, I remember lots of them."

"What were they called?"

"Well, most of them were called 'Do Not Touch.'"



The above Photo Placard was distributed by The Professional Photographers' Association of Northern New Jersey to its members for show case use.

The aim of this association is to popularize photographs as a seasonable gift, feeling the necessity of competing with the Florist, the Jeweler, and the Gift Card Shop—photographs are as appropriate and as sentimental as anyone can desire.

The committee makes no apology for the photographic value in this poster and therefore hopes that no time be wasted in criticism. Just do your bit for yourself and for the profession in general by helping to get the public mind educated to the thought that "A Photograph is the Gift Supreme."

OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them free of charge. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

What is a "Collision" Under an Automobile Insurance Policy?

I want to say a little about a question that has puzzled a good many holders of policies for automobile insurance, viz.: just what is a collision which entitles a policyholder to recover? The language of most, or at least many, policies on this subject is this: The insured is insured against damage "by being in accidental collision during the period insured with any other automobile, vehicle or object."

The companies have in the past endeavored to make this clause mean only when the machine rams into another car, or some other object like a tree or a house, but the courts have always sympathized with the owner of the car, and have decided for him whenever they could.

I have before me a case which shows how far the courts have gone in this direction, and which also throws light on the legal meaning of a collision under an automobile insurance policy. In this case the holder of the policy, who was of course the owner of the car, kept it at a public garage, a threestory building with a basement. Cars stored there were, when necessary, taken up to the second and third floors by elevator. The owner when he got through with the car for the time being would take it to the garage and the garage people would take it up on the elevator to one of the upper floors. When he came in for it, it would be brought down on the elevator again. One day while the car was on the elevator going down, the cables broke and the elevator with the automobile on it fell to the cellar and smashed. It weighed 4,000 pounds and it cost over \$2,000 to repair it.

The policyholder sued the insurance com-

pany (National Fire Insurance Company of Hartford, Conn.), on the theory that the car had been damaged by a collision. The insurance company refused to pay because it said that isn't what "collision" in the policy meant. The result was a long, technical legal discussion as to what collision under the policy really meant which the automobile owner won.

The following is the heart of this decision:—

Third, the one contingency applicable in the instant case, if any, designated by the expression "collision." What is a collision? Webster says it is the "act or instance of colliding." Now the etymology of the word "collide" is "col" plus "lædere." "Col," Webster says, is an assimilated form of "com," and that com" means "together," and that the Latin word or form "lædere" means "to strike." Therefore collision, as stated in the Standard Dictionary, means "to strike together." In the instant case the next inquiry is: What must strike together? Manifestly two objects of some kind. The elevator was certainly an object. Quære: Was the "basement floor or bottom of the elevator shaft" another object? In considering the collision clause of similar policies, some courts have had occasion to consider somewhat similar questions. And it would seem that in the instant case this very point is, in the last analysis. the determining one.

(4) After a careful review of the cited cases we are constrained to the conclusion that there was a collision of

Ansco Universal View Cameras

 $5 \times 7 - 65

 $8 \times 10 - \$75$

One standard holder (either plate or film holder), extra lens board, and carrying case included.



MATERIALS AND FINISH

Camera built of cherry for strength and durability, and finished in a beautiful Adam brown, semi-gloss. All metal parts of brass, polished and lacquered. Corners on reversible back are metal-bound. Bellows of black leather, lined with gossamer rubber cloth to assure durability and flexibility. Substantial construction throughout. These cameras are built for service. service.

DESIGN AND FEATURES

REAR EXTENSION TYPE, like Ansco Studio camera: extension bed is contained within main bed, never in the way, but always ready when long-focus lens is used. When short-focus or standard lens is used, the extension bed remains rigid within main bed, and the most accurate focusing can be done without bed projecting against operator. Camera is complete when folded to go into case; no section to remove a nd carry separately. FOCUSING by rack and pinion with large knobs from either right or left side. RUNNERS are made of heavy brass (not stampings), with machine-cut grooves that slide in metal track on bed—metal in metal, not metal in wood. Runners are unusually long (4 inches) with a new clamping device (patent applied for) for clamping camera rigidly to track when desired focus is obtained, assuring the accuracy of adjustment so important for high-class work. AMPLE FRONT ACTION vertically and horizontally; rising and falling front action is locked or unlocked on a cam (a new

feature) by pulling pinion rod either in or out. AMPLE SWING at back vertically and horizontally; can be clamped very rigid in any position. Pendulum level.

Sliding Partition,—Camera comes equipped with removable sliding partition for taking to half-size pictures on a full-size plate or film.

Focal Capacity.—Maximum extension, 5 x 7, 20½ inches; minimum, 4 inches. Maximum extension, 8 x 10, 26½ inches; minimum, 4 inches.

Lens Board.—5 x 7 lens board, 5 inches square; 8 x 10 lens board, $7\frac{1}{2}$ inches square. Extra lens board, 5 x 7, \$1.00; 8 x 10, \$1.25.

Holders.—The holders are standard, interchangeable with those supplied for Ansco Studio cameras and cameras of view type in common use. Plate-holder supplied unless film-holder is specified. Extra holders, 5 x 7, \$2.00; 8 x 10 or 7 x 11, \$2.50.

Adapter.—7 x 11 adapter for 8 x 10 camera is supplied extra at \$24. This includes case for adapter. If desired without case, so specify in order. Price without case, \$18.00.

Camera Case.—Extra-strong, covered with heavy leatherette, corners reinforced with metal. Case holds camera and three plate or film holders.

Prices are, of course, without lens or shutter. Ansco Universal Tripod Stand, as illustrated. \$25 extra.

Ansco Photoproducts, Inc., Binghamton, N. Y.

HEADQUARTERS

CONVENTION OF

The Photographers' Association of the Middle Atlantic States

March 29, 30, 31, 1926

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FIREPROOF

Every Room with Private Bath, Tub, and Shower Floor Clerk Service on Every Floor

OPPOSITE THE UNITED STATES TREASURY

WASHINGTON, D. C.

. .

S. E. BONNEVILLE

MANAGING DIRECTOR

the elevator with the bottom of the elevator shaft within the meaning of the policy sued on, and that the trial court committed no error.

Therefore the owner of the policy got a verdict, which was upheld by the Appeal Court.

Every time one of these decisions against an insurance company comes through, I look to the company to revise the wording of its policies so as to close the hole disclosed by the particular case. After a while the companies will pare down the protection of the policy so that outside of a certain very narrow space there won't be any protection in it. There is of course no law to prevent them from doing this, as it is a matter of private control.

Another very interesting insurance case was decided a short time ago. The case was brought by a Mrs. Wright against the Aetna Life Insurance Company. Her husband held a policy in the Aetna Company insuring him against damage due to riding in an

automobile. Wright and a friend were riding down hill when the car got out of control. Wright jumped to save himself and was killed. Afterward the friend got the car under control again and it rode to safety. which means that had Wright stayed in it he would have been all right. The wife sued on the ground that her husband was killed while riding in an automobile. The company raised one of those beautiful technical defenses that insurance companies so like to raise, arguing that "no, he wasn't killed while riding in an automobile at all, but from falling out of one and striking on the ground." Plausible, but the court and the Appeal Court both threw it out and gave a verdict to the widow.

(Copyright by Elton J. Buckley)

*

He had proposed to her, as is still the custom with some people, and her answer had been "No, NO!" Can you imagine, then, why he crushed her exultingly to his manly breast and then rushed off to buy the license? Well, it's very simple: They were both English teachers and so knew very well that two negatives make an affirmative.

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Samples of this improved photographic paper sent on request

FLECTRAGRAPH Photographic Papers are made by an improved process known as "super-hydrating."

This prevents the paper from shrinking after washing and drying—thus eliminating any chance of your prints showing distorted images.

Flectragraph also has an improved type of emulsion which gives it a greater uniformity of surface and a greater beauty of finished prints than had ever been possible in the past.

We will send you samples of Flectragraph "superhydrated" paper upon request. Specify the type of finish you want and the type of work you want to use it for.

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Holliston Photo Cloth is self adhesive and is furnished in standard sheet sizes. No cutting of cloth, or slow, mussy pasting necessary. Prints backed with Photo Cloth are flexible yet firm and they will not curl or fray.

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By description or use of the whole or part of the word "platinum" many papers claim an approach to the beauty and quality of the Platinotype papers.

USE THE REAL—AND BE SURE OF PERMANENCE and QUALITY

If you prefer, our Service Department will do your printing on any of these papers.

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THE AIR BRUSH and the PHOTOGRAPHER

(PHOTO MINIATURE SERIES No. 181)

A handbook of common-sense information about the Air Brush and its uses in photography: for improving, finishing and coloring prints; retouching negatives; working-in backgrounds; coating special papers and in pictorial photography.

Price postpaid, 40 cents FRANK V. CHAMBERS

636 South Franklin Square

Philadelphia, Pa.

BURNET'S ESSAYS ON ART

The standard Art Book of the world. A reprint—better than the original edition.

\$2.00; Postage, 15 cents.

FRANK V. CHAMBERS, 636 Franklin Square, Philadelphia

Why Do You Advertise?

Every photographer advertises, or at least he thinks he advertises. In your own case, for example; why do you advertise?

I know you would say that you advertise to get more business, but that is not exactly what I mean. Do you advertise, thinking to bring to your studio families that have been getting the work done out of town? Do you advertise in order to retain the patronage of families whose work you have done for years? Do you advertise with the thought that you may increase the amount of interest in photography or that you may interest people in better photography? Or do you advertise with the hope that you will be able to allure some of your competitor's patrons away from him?

Do I hear you ask me what difference it makes which one of these results you accomplish, so long as you get results?

To that I would reply that it does make a difference whether you are advertising to bring new business to town, to create additional business for the community and put more money into circulation around you, or whether you are advertising only to stir up what business already exists, hoping in that way to get a larger share of it for yourself.

Advertising that brings to your town for studio work families that otherwise might have gone to another town is constructive advertising of value to your community. Advertising that interests people in spending more money for photography, by having pictures made oftener, is constructive advertising for the photographic profession. Advertising that produces new business for you is the best kind of advertising. That new business will cling to you and those new patrons will stay by you longer than the patrons you may be able to drag away from some competitor.

If you advertise simply because you think a competitor is getting business away from you and you want to get it back and get even by pulling away some of his patronage, you haven't the spirit that is going to make your advertising largely successful. If you advertise only to hold patrons you already have, that advertising will not go very far in helping you to build up a great business.

In order that your advertising may be highly effective, permanently beneficial, it should be based on the idea of building with it a greater and more widespread following for your studio, a great interest in photography. Unless the bigger viewpoint is back of your advertising, it will be petty in its appeal and small in its effect.

The kind of advertising most likely to be effective only in grabbing some of the other fellow's business is price advertising. If you are counting on prices to bring you patronage, it must be because you think your prices are lower than others. Advertising based solely on the price appeal is not constructive. It is quite the reverse. It inclines to tear down the influence and importance of the profession rather than to build it up.

But when you begin to advertise quality, artistic merit, importance of having photographs made, satisfactory studio service, convenience and promptness, then you are building up your business by showing that it is worthy of people's confidence.

People brought to your studio by your promise of fine work and first-class service, will stay by you indefinitely if you make good on your promises. People brought to your studio by the inducement of low prices will go somewhere else tomorrow, or as soon as someone else advertises a low price. Price buyers are fickle and cannot be helped, even though you continue to cut prices.

In planning your advertising campaign, look ahead and see just what it is that you want to accomplish.

3

A negro minister discovered two men playing cards on Sunday—and for money.

"Rastus," said the minister, "don' you know it's wrong to play cards on de Sabbath?"

"Yes, passon," answered Rastus, ruefully. "But, believe me, ah's payin' foh mah sins."

"Results Tell the Tale"

A Film that possesses

QUALITY and UNIFORMITY

which merits a trial by every Photographer Have you tried them?

Central Portrait Films

for general Portraiture and
Studio Work

If unable to procure these Films from your dealer, send a trial order direct to

CENTRAL FILM & DRY PLATE COMPANY

ST. LOUIS, MO., U. S. A.

We are also making DRY PLATES same as heretofore

HALLDORSON

Flexible Neck Head Screen



At last a head screen built for convenience

It is small, light, and so easy to place that the operator wastes no time or energy in using it.

The flexible neck is the ideal means of adjusting, for it can be set with one hand.

Price, complete \$8.50

The same with folding stand for home portraiture . \$10.00

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THE HALLDORSON COMPANY

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Seventy dealers now stock this new book

Towles' Portrait Lightings

LL over the United States, Canada, England, France, and even far-off Australia and New Zealand, there are copies of Towles' Portrait Lightings waiting for the photographers who want to increase their business the year 'round by making better lightings, Already 2197 photographers are using this wonderful new book every day, and are acquiring greater skill in handling light.

> This same opportunity awaits you at your dealer's. Send for your copy of Towles' Portrait Lightings today —you'll find it invaluable in your portrait work.

\$5.00 PER COPY

Dealers Who Stock TOWLES' PORTRAIT LIGHTINGS:

Eastman Kodak Stores, Inc. 510 S. Broadway, Los Angeles, Cal. B. B. Nichols, Inc. 617 S. Olive St., Los Angeles, Cal. Eastman Kodak Stores, Inc. 545 Market St., San Francisco, Cal. Hirsch & Kaye 239 Grant Ave., San Francisco, Cal. Denver Photo Materials Co. 626 Sixteenth St., Denver, Colo. Glenn Photo Stock Co., Inc. 183 Peachtree St., Atlanta, Ga. Bass Camera Co.
109 N. Dearborn St., Chicago, Ill. Central Camera Company 112 S. Wabash Ave., Chicago, Ill. Norman-Willets Photo Supply, Inc. 18 W. Washington St., Chicago, Ill. Sweet, Wallach & Co.
133 N. Wabash Ave., Chicago, Ill. H. Lieber Co. 24 W. Wash'g'n St., Indianapolis, Ind. Foster Shops 411 State St., West Lafayette, Ind. Des Moines Photo Materials Co. 517 W. Locust St., Des Moines, Iowa Lawrence Photo Supply Co.
149 N. Lawrence Ave., Wichita, Kans. W. D. Gatchel & Sons
5th & Walnut Sts., Louisville, Ky. Standard Photo Supply Co., Ltd. 213 Baronne St., New Orleans, La. Eastman Kodak Stores, Inc. 223 Park Ave., Baltimore, Md. Maryland Photo Stock Co. 810 N. Howard St., Baltimore, Md. American Photography
428 Newbury St., Boston, Mass. Robey-French Co. 34 Bromfield St., Boston, Mass. C. Rogers & Co. 471 Main St., Springfield, Mass.

Detroit Camera Shop 424 Grand River, W., Detroit, Mich.

The Fowler & Slater Co. 514 Shelby St., Detroit, Mich.

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Zimmerman Bros. 380 Minnesota St., St. Paul, Minn. Z. J. Briggs Photo Supply Co. 914 Grand Ave., Kansas City, Mo. J. Briggs Photo Supply Co. Mullett Brothers Photo Supply Co. 920 Grand Ave., Kansas City, Mo. Wm. F. Uhlman St. Joseph, Missouri Erker Brothers 604 Olive St., St. Louis, Mo. Hyatt's Supply Co. 417 N. Broadway, St. Louis, Mo. W. Schiller & Co. 6 S. Broadway, St. Louis, Mo. The Robert Dempster Co. 419 South 16th St., Omaha, Neb. Photo Era Wolfeboro, New Hampshire J. H. Boozer 673 Lexington Ave., New York Abe Cohen's Exchange 113 Park Row, New York Eastman Kodak Stores, Inc. 45th St. & Madison Ave., New York Herbert & Huesgen Co. 18 East 42nd St., New York Medo Photo Supply Corp.
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The Fowler & Slater Co. 806 Huron Road, Cleveland, Ohio Gross Photo Supply Co. 325-327 Superior St., Toledo, Ohio Geo. L. Kohne 602 Summit St., Toledo, Ohio

The Fowler & Slater Co.
5 Hippodrome Arcade, Youngstown, O. Eastman Kodak Stores, Inc. 345 Washington St., Portland, Ore.

Alexander Brothers 1127 Chestnut St., Philadelphia, Pa. John Haworth Co. 1020 Chestnut St., Philadelphia, Pa.

Philadelphia Camera Exchange 1420 Chestnut Street, Philadelphia, Pa Bell Photo Supply Co., Inc. 410 Wood Street, Pittsburgh, Pa.

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Southwest Photo Supplies
228 Broadway, San Antonio, Texas Eastman Kodak Stores, Inc. 1415 Fourth Ave., Seattle, Wash.

E. W. Stewart & Co. 821 Third Ave., Seattle, Wash. Milwaukee Photo Materials Co. 427 Milwaukee St., Milwaukee, Wis.

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Lockhart's Camera Exchange 384 Bay St., Toronto 2, Ontario La Revue Française de Photographie 35 Boulevard St. Jacques, Paris.

FRANK V. CHAMBERS

636 South Franklin Square Philadelphia, Pa.

AMONG THE SOCIETIES

The Vancouver and New Westminster Photographers' Association has elected Mr. H. Charlton president. The vice-president is Mr. L. T. Morris, and secretary-treasurer, Mr. Harry Bullen. This association is affiliated with the Pacific International Photographers' Association of which Mr. V. V. Vinson, Vancouver, B. C., has been chosen president. Mr. Vinson is the retiring president of the Vancouver and New Westminster Association. The 1926 convention of the Pacific Coast organization will be held in Seattle in September.

The Professional Photographers' Association, of Cincinnati, Ohio, was formed at the Business Men's Club, March 1st. The first meeting was attended by seventeen photographers.

Officers elected were, Charles H. Groene, president; Louis Eteman, vice-president; Joseph Huber, secretary and treasurer, and William Schuster, J. A. Smith, J. R. Hoffman, and H. J. Becker, members of the Board of Directors.

At the conclusion of the meeting a vote of thanks was tendered to Clarence E. Runey, president of the Photo Producers' Association, through whose efforts this association was organized.

There was a meeting of the members of the newly formed Press Photographers' Association at the Hotel Avery, Boston, Mass., on March 4th. The association is composed of photographers connected with Boston newspapers. The organization was formed to promote good fellowship among the men of the craft.

Announcement was made of the newly elected officers: President, James A. Jones, *Herald;* first vice-president, James Callahan, *Globe;* second vice-president, Thomas O'Connor, *Globe;* treasurer, Morris Fineberg, *Post;* assistant treasurer, Robson Nelson, *Advertiser;* secretary, George S. Woodruff, *International News;* assistant secretary, Donald Robinson, *Advertiser.*

The membership includes 54 of the 60 active news and service photographers in Boston.

A large gathering of members of the Photographers' Club of Worcester, Mass., their wives, friends and employes, were unanimous in declaring the second annual dinner-dance of the club at the Warren Hotel Winter Garden, on February 24th, a success. Community singing was led by J. Carroll Brown and Eugene F. Gray. Several vocal selections were given by Miss Ruth M. Shaljian. Short addresses were given by J. M. Oppenheim, of Boston, and J. Chester Bushong, toastmaster. Mr. Gray spoke on the co-operation which should exist between the local society and the New England and National societies.

Following the program of entertainment, dancing was enjoyed in conjunction with the Wednesday evening house dance of the hotel. The committee in charge comprised Eugene F. Gray, chairman; Ernest Benson and Frank F. Tebeau.

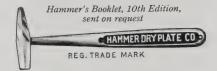
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PHOTOGRAMS OF THE YEAR 1925

- ¶ Not only is "Photograms of the Year 1925" a record of the progress in pictorial photography, but it is a veritable "feast"—a source of inspiration and pleasure.
- ¶ The best photographs of the year were selected for this annual from those shown at the London Salon, the Royal, and other exhibitions by the leading pictorialists of the world.
- ¶ Last year 14,000 copies were sold in one week! The book is published in England, and there will be but one shipment, so in order to secure a copy of "Photograms of the Year 1925," you must place your order NOW—but that's easy—

Just fill in the coupon and mail with your check TODAY		
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Please reserve a copy of "Photograms of the Year 1925" for me. My check is enclosed for		
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Materia Photographica

A Dictionary of the Chemicals, Raw Materials, Developing Agents and Dyes used in Photography

By ALFRED B. HITCHINS

F. R. P. S., F. R. M. S., F. C. S., F. Ph. S. L.

Member of Society of Motion Picture Engineers Technical and Research Director Duplex Motion Picture Industries, Inc.

Paper Cover, 50 Cents. Cloth, \$1.00, postpaid. Trade Supplied.

This book of 96 pages fills a need in photography, as it is an up-to-date compilation. It should be in the hands of every worker in photography.

FRANK V. CHAMBERS

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636 South Franklin Square, Philadelphia

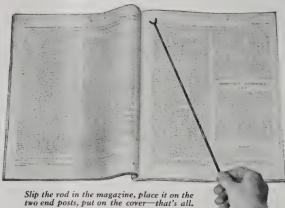
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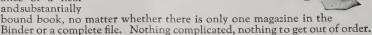
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ner mutilating same. No strings, clamps, springs or locks used. Retains at all times the appearance of a neat and substantially





¶ The Binders hold one volume (26 copies) of the BULLETIN OF PHOTOGRAPHY and resemble the loose leaf ledger binders, only each copy is held in place with a flat steel rod (see illustration) fitting on pins.

¶ We've used these Binders in our own office for the past nine (9) years and say that they have proven indispensable.

Price \$1.75, Postpaid

or send us \$3.25 and we'll include a year's subscription to the Bulletin of Photography

Over 2.000 sold and never a complaint.

FRANK V. CHAMBERS, 636 South Franklin Square, Philadelphia

AS WE HEARD IT

Joseph DeVithe, Loraine, Ohio, has just opened a new studio at 1428 Broadway.

L. L. Ball, of Northville, Mich., has just opened his new studio over the Palace Market.

Frederick Mussey has just opened a new studio in the Balke Building, Phœnix, Arizona.

The Carter Studio of Memphis, Tenn., has opened a branch studio in Huntsville, Ala.

A. A. Sandell, of Treherne, Man., Canada, has taken over the Smith Studio, Glenboro, Man.

Black-Krupnick Co., of Tulsa, Okla., have opened a studio for news and commercial work.

E. Edward Powers, Milford, N. H., plans to close his studio and move to Colorado for his health.

M. A. Ellis, of Glasgow, Mont., is now settled in his commodious new quarters in the Fried Building.

The Griggs Studio of Bartlesville, Okla., is cooperating with a "Home Beautiful" enterprise, by supplying an exhibit of photographs and paintings.

Fire destroyed valuable plates in the studio of Lennox Decker, photographer, Glen Cove, N. Y. Negatives of the late President Roosevelt, his family, and hundreds of other notables, were lost.

H. J. Lewis, Middletown, N. Y., photographer, after selling his supplies and equipment to the photo-engraving department of a large newspaper, left this city to take a position in New York City.

Louis Blair, Michigan Heights, Mich., has just purchased the interest of Earl Shay in the Heights Photo Shop, dissolving a partnership of two years' standing. Mr. Shay is entering another line of work.

William Henry Duke, photographer, of Little Rock, Ark., for the past ten years, died at his home, 2217 Martin street, on February 26, after a lingering illness. Mr. Duke was 58 years of age and is survived by his widow and daughter.

Mr. and Mrs. William F. Schermerhorn have sold their studio in Auburn, Ind., to L. M. Jones, of Columbus, Ohio. The Schermerhorn's have been in the photographic business here for the past 25 years and expect to remain in Auburn.

*

Irish Traffic Officer (to speeder)—"Have you a permit for driving an auto?"

Speeder—"Sure; I've got it here in my pocketbook."

Officer—"That's all right. If ye've got it, I don't need to look at it. If ye didn't have one, I'd have to see it."

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Doings of the Photo Finishers KANSAS

The Master Photo Finishers of Kansas will hold their annual convention at the Hotel Broadview, Wichita, Kansas, on March 25th. A large attendance is expected.

WEST VIRGINIA

An organization meeting of the Photo Finishers of West Virginia, a division of the national body, was held at the Windsor Hotel, in Wheeling, on February 25th. Daniel Mackey, of Wheeling, was elected President of the Master Photo Finishers of West Virginia. After the business meeting an elaborate banquet was served in the hotel dining room. About one hundred were present at the organization.

SPRINGFIELD, MASS.

Many photographers of Springfield, Mass., attended the preliminary organization meeting of a Springfield branch of the Master Photo Finishers' Association of New England in the home of Mrs. Maybelle C. Potter, 139 Bowles Street, on February 26th. Plans of organizing the chapter were discussed and the objects of the association were outlined. The organization of the association was completed at the following meeting which was conducted in the Mitchell Photo Studio on Worthington Street, March 19th.

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HE present work by Mr. Luckiesh con-THE present work by Mr. Edekton siders primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce varied results.

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BULLETIN - OF PHOTOGRAPHY

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Items of interest upon photographic subjects will be gladly received.

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Editorial Notes

We had to get out our biology book and look up "Ectoplasm." This in connection with reports of some investigations under way in Boston, into the alleged spiritual manifestations by "Margery," a medium concerning whom a controversy has raged for a year.

The backers of "Margery" and her spooky cult were getting away, more or less successfully, with their argument that snapshots of the "ectoplasmic hand" which she conjured up were of something mysteriously rudimentary and ghostly.

(Ectoplasm is an outer transparent layer of protoplasm in developing tissue, if that is information to you.) Well, some Harvard biology sharps have been analyzing these photographs of what is claimed to be a spirit hand, and opine that the ectoplasmic hand is just lung tissue of some animal, crudely sliced to a resemblance of a human hand.

These biologers have impudently turned evidence supporting "Margery" into a boomerang, which seems rather low down of them, considering that she has been making good money as a medium.

*

The camera has been used in court to depict emotions, and its records, under the eyes of critical experts, have disclosed more than cross-examinations, or can the keen wits of the most experienced judges. Not that conclusive testimony can always be expected from photographs of witnesses, but certainly enough can be drawn from facial expression and attitude to offer a clue to successful procedure in certain cases.

Another use for the camera is in teaching salesmanship in some of our special university courses. Psychology sharps discuss what they call "sales resistance," in other words, the sort of defense that a person puts up against the blandishments of the insurance agent or the automobile salesman. The "poker face" is no longer an impenetra-

ble mask behind which the intended victim may hide. Unless you put a sack over your head, the skilled hunter will get you from the contour of your head and your features. The up-to-date business man will accept the new art of feature reading, being wised up by photographs of sundry types. Auto salesmen take notice:

Consider the pear-shaped face, bright, large eyes, and delicate nose. This man loves luxury, beauty and graceful lines in his car.

The individual with a circular face wants comfort chiefly. If his face is red, show him an open car—he likes the air, and wants plenty of room for his friends. Show the narrow shouldered man a limousine, for he is of vital temperament. Bony, muscular men want a sport model that can show some speed. The stout, white-faced man will want a car that needs a chauffeur and so forth and so on.

Salesmen all: consult your picture book of types and creep upon your prey on his weak side and sting him for an order.

At one end of the scale of flying things is the tiny midge, and at the other, the great condor of the Andes.

As far apart are the pocket Kodak and the giant sixty-foot camera of the Swarthmore College eclipse expedition to Sumatra.

Dr. John A. Miller, the head of this expedition to the Dutch East Indies to photograph the last solar eclipse, has just come back with the pictures. Photographs, just now available, of the equipment, cameras, tower, tube and dark-room, give some idea of the magnitude of the undertaking. The structures built to house the apparatus were made of bamboo and thatched with "atop," a native grass, as a protection from the sun and the frequent torrential rains to be expected in those parts.

The photographs of the eclipse, taken at the period of totality, show the solar corona, and what is just now more interesting to many, the apparent position of stars almost in range of the sun. Observers next June will go to Sumatra and have a look at the same stars to determine if their position appears to have been changed by the bending of the rays of light coming from them to the observer in passing close by the sun at the time of the eclipse; something that is claimed would be the case by the advocates of the Einstein theory.

*

The camera man and the airplane had not arrived in the time of Homer, 1000 B. C. Maps of the ancients portrayed the outline of the Mediterranean and immediately adjacent countries fairly well, but the outer boundaries of Earth were sketched in by guesswork.

In the first century, A. D., topography and explorations had advanced far enough to give, in addition, some idea of Europe, Eastern Asia and the Northern half of Africa, though the boundaries were absurdly inaccurately drawn.

In time, surveys of precision have solved nearly all the problems of map making, with the exception of isolated areas, whose definite physical features have not been easily accessible or not considered worth detailed mapping.

During 1925 the Dominion authorities of Canada determined to acquire explicit knowledge of a vast unmapped area East of Lake Winnipeg and of the district of Patricia.

Photographers in airplanes have supplied the means for topographical study of these sections, and the mapping of water ways, and trails hitherto unknown, except casually to trappers in the Canadian wilds.

The Royal Air Force of the Dominion is now supplying navigational officers to guide surveyors provided with special cameras over extensive areas hitherto depicted, but roughly in otherwise accurate maps.

So it has come about that this class of photography has won for man an additional enlargement of the common stock of knowledge.

Retouching and Re-Sittings

The admirable discourse by Mr. A. C. Banfield, which has been fully reported, should furnish food for serious thought for every photographer who is anxious to do more than run a "portrait mill." Further, even the latter is not oblivious to the necessity of pleasing his patrons and incidentally of reducing the cost of doing so. We are of opinion, however, that Mr. Banfield is unduly pessimistic, and that the photographer is not altogether in the Frankenstein-like position of being in danger of strangulation by a monster of his own creation.

Retouching in the present day is largely practiced to compensate for defective photography, that is to say, to correct harsh lighting, under-exposure, and, in some cases, bad posing, to which may be added the falsification of color values caused by the use of unsuitable emulsions. If attention be given to these points, we believe that the public will be content with photographs which have only been worked upon to remove actual blemishes, if photographers are bold enough to offer them. Even at the present stage of portrait work there is less abuse of retouching than there was in the eighties, when glossy prints were universal, and an eggshell surface or a mechanical looking stipple "Knifing" was then represented flesh. unknown, or at all events not practiced, as it would have been too evident upon a glazed print, but the pencil was untrammelled in the majority of studios. The experience of an old photographer of those days may be of interest. Taking over the control of a large West End studio, he was amazed at the undue proportion of re-sittings. The chief operator was a clever artist with brush as well as camera, there was a good staff of retouchers, and the printing was well done. Whence, therefore, the failure to satisfy the sitters? The new manager personally interviewed each applicant for a re-sitting, and endeavored to find out in what way the proofs were defective. In most cases the complaint was that the likeness had been

lost, some people saying that the photographs were beautiful, but they did not look natural. Re-sittings were given, and proofs from negatives which had just been "cleaned up" were submitted, together with a selection from the first set of negatives which had the retouching removed and treated in the same way. In many cases the orders resulted from the old negatives, the sitter believing them to be the fresh ones. In a couple of months a re-sitting was rarely asked for. Only recently we experienced a case in which a studio under management was falling behind in its takings, mainly from a lack of character in the work. We found that the operator was a clever retoucher, and troubled little about lighting, trusting to his pencil to correct his faults. And this is probably what is happening in many quarters. "It will be all right when it is retouched" is a cry which may mean ruin.

The quality of the negative is, after all, the principal factor in the production of the portrait, and it would be well if more photographers took advantage of the facilities now available for producing perfect images. Plates increase in rapidity every year, and orthochromatic emulsions are offered in most brands. The half-watt light helps to eliminate freckles, and there are lenses to give every desired quality of definition, many adjustable in this respect. It is even possible to use a pale yellow screen for portraiture without unduly prolonging the exposure, so that a fairly satisfactory rendering of the skin should not be difficult to obtain. A very instructive experiment is to take a freckled sitter on a panchromatic plate through a trichrome red screen, which will give an almost marble-like texture, too smooth to be pleasing perhaps, but giving the true modeling of the face, minus skin blemishes.

Soft lighting and full exposure are essential to the production of good work, but these points are overlooked in the craze for short exposures, and in many plates length

of scale is sacrificed to speed. If the highlights of the face are right, there is little detail in the hair and drapery, and if the exposure is prolonged, the high-lights go flat. All rapid plates are not alike in this respect, and careful experiment is necessary to find the right treatment for any particular variety. In portraiture, more perhaps than in any other branch of photography, it is of the first importance to "know one's plate." The fickle who change from one brand and speed to another will never master the secret of the highest quality in portrait lighting. By no means let this advice be understood to mean conservatism in making trial of fresh emulsions, but having found a plate with the desirable range it is bad policy to leave it for excessive speed.

One of the weak points in portrait work is that the photographer rarely does his own retouching. When he does he rarely overdoes it, but if the negatives are handed over to a girl who has picked up the knack of smoothing a face, she puts on a certain amount of work whether it is needed or not. A safe plan is to proof every negative before retouching to decide what work is necessary, and to do no more.

Above all, do not blame the public until they have been given an opportunity of deciding how much retouching they want. It means a little more labor for the photographer, but it is impossible to get out of a rut without some exertion.—The British Journal of Photography.

×

Stuttering Blacksmith (at the forge): "S-s-s-strike that h-horseshoe q-q-quick!"

Nervous Assistant: W-w-w-where sh-sh-shall I s-s-s-strike it?"

"N-n-n-never m-m-m-mind n-n-n-now. It's c-c-c-cold?"



Home Portraiture by Electric Light

The use of artificial light has become a feature in modern portrait practice and particularly so since the advent of home portrait work has been fully established. The convenience of the employment of the electric lighting of the dwelling has been taken advantage of with the best results.

It is therefore with much pleasure that we call attention to the professional photographer, who essays the use of the electric light in home portraiture, to the excellent and most pleasing results emanating from the practice of our amateur photographers.

The good photography and the taste and judgment manifest by the maker of the home portraits and particularly the feature exhibited in the employment of the background and accessories furnish suggestions which will be of interest to the professional photographer.

We subjoin a paper on the subject of elec-



S. Frumkin Albany, N. Y.

tric light employment in portraiture by Samuel Frumkin, of Albany, N. Y.

Mr. FRUMKIN'S PAPER

In the hope of assisting those busy enthusiasts who wish to employ artificial light in their work or perhaps interest one who has given little thought to the matter, the writer sets down these few words and illustrations.

There is such a wealth of variety which one can produce in his portrait that to suggest any particular arrangement of lights is only to limit the ingenuity of the reader—Something always to be avoided. How often, have you, friend reader, been compelled to forego the pleasure of a good picture in a good setting for lack of natural light? How often a pretty background such as a fireplace was abandoned for lack of illumination? All of which the artificial light makes possible.

The use of artificial light has spread so rapidly that a photographer who is not well equipped electrically is considered a back number. And what wonderful results can be obtained with the Mazda!

The writer's equipment in making the pictures here reproduced consisted of two 400-watt bulbs, mounted in a reflector and shaded from the subject by a strip of tracing cloth. A lens working at f5, and ordinary plates (Eastman Polychrome) were used.

It is well to have a reflector with a stand, should its use be necessary. However, no reflector was used in these pictures.

Lamps should be constructed so as to be moved about easily and raised or lowered at will.

In making the illustrations, the lights were placed alongside of the camera or nearly flat on the subject, much the same as flood lights are used. The exposures were as quick as the shutter could open and close. The sparkling high-light on the cheek of the boy with flowers is due more to correct exposure than any other cause.



S. Frumkin Albany, N. Y.

Skill is required in properly manipulating the lights to produce the best results. This is easily acquired with a little practice in different lighting arrangements.

We should begin with round lightings, such as illustrations, then after becoming proficient in that, one can add the spot, line, back, top or floor light as is required for effect or pleasure of the user.

The main source of light should not be too close to the subject, as such an arrangement tends to harshness and ugly shadows. About 4 feet from the sitter is a safe distance to start with.

And now we leave you to your own calculations, but not without a last word.

Do not be misled to believe that the illustrations were made at the first trial. There were many disheartening attempts. But perseverance is a virtue provided calculations for improvement are made before each fresh start. Hence, start on your masterpiece now.

Trade Depression and Its Remedy

FRED EDWARDS

Trade depression has become a general subject of discussion in trade circles. There is a tendency to be pessimistic at the close of every year, when it becomes more or less the custom to review the state of trade during the past twelve months. It is most imperative under present circumstances to devise adequate means for correcting the many errors formerly committed. The forming of good resolutions is only secondary to their real execution. concrete facts concern us actually. was not trade more satisfactory in 1925? There must be a reason, or reasons. It is our duty, as conscientious photographers, not only to discover the cause but to apply a remedy. That photography both from an artistic and trade point of view can be vastly improved is unanimously conceded. As an important branch of modern science, it is only natural that we should expect it to progress by leaps and bounds. Those who are so anxious to bring about improvement deplore the amount of support received. Trade would make much more rapid strides, we are assured, were more "new blood" introduced. Far too often photographic enthusiasts lack the essentials of success. Grit, the thinking out of new ideas, enterprise, interest in the work, are conspicuous by their absence. How can photography be expected to make headway when it is so handicapped? Unless the right men are behind the present "expansion-movement," by the end of 1926, we shall still be lamenting the state of trade. Brains are most essential in these days of commercial development; the whole photographic industry should be submitted to the severest examination in order to retain only the best, and eliminate the inferior from its ranks. Those who persist in displaying apathy, who are perfectly content to follow in the footsteps of their equally indifferent predecessors, do trade more harm than good.

It is only by having live men at the helm

that photography can be expected to go forward. Of course sacrifices must be made; such sacrifices are absolutely necessary. Unless a photographer is prepared to put his whole heart and soul in his work, he is hardly fit to be looked upon as a member of our worthy profession. From these remarks it will be seen that a radical remedy does exist, and that it is for us to apply it without delay. There should be no sentiment in business. Having built up such a splendid reputation for ourselves in the world of photography, the very least we can do is to pledge our word to see that everything is done to constantly raise the standard of our calling.

Let us make the improvement of trade our special study. Even when we have retired from the business, there is no reason why we should not still retain a live interest in its welfare. Devotion is everything, and devotion has never yet gone unrewarded. Suggestions ought always to at least receive a certain amount of consideration, if not approval. In the course of conversation with a photographer a few days ago, the writer was told that perhaps one of the best ways of creating growing interest in photography on the part of young men and women (amateurs and professionals alike) was "to increase competition." In the opinion of this enthusiastic photographer, such competitions elevated trade, while their educational value was of the highest importance. All suggestions should be carefully read and "sifted;" there may be some good points in them well worth serious consideration.

One should never be in too great a hurry committing such suggestions to the flames or the scrap-heap. As a rule, one good idea brings forth another; all food-thought is precious. There is no sense in casting reflections upon any individual who is trying his best in a conscientious manner to get a "higher platform" in the trade. Such an

individual should receive every encouragement, and be credited in advance with good intentions. He is not bound to disclose his future plans. Time enough to condemn him (and even to expel him if he belongs to a photographic society) when he is found "wanting." Everything that prevents the possibility of success should be removed—before it is too late.

Those, on the other hand, who have proved themselves genuine workers for the good and welfare of the ennobling profession (photography) should not be allowed to struggle uselessly for the want of financial or influential support. Good luck to all those who delight in the elevating enterprise, and show their good faith in all undertakings.

Nothing proves so beneficial to trades as trade-exhibitions at which competitions are held. They cause the indolent to wake up from their lethargy; the enterprising ones heartily welcome the opportunity afforded them of proving their worth, while the most capable are particularly anxious to eclipse themselves or their former brilliant records. It costs nothing to impart greater vitality to one's mental resources. It is a splendid exercise for both brains and hands, however severe the test may be. It lifts one out of one's self, as it were, and causes faculties to be set in motion which would probably remain idle otherwise.

Trade exhibitions open both eyes and ears, sharpen one's wits, develop judgment, and enable all those participating to form an individual idea of one's individual powers to create—and shine. The mere fact that others are there on a similar errand or mission—to fail or succeed—often induces wonderful, unsuspected results. "You never know what you can do until you try." Having done your very best as a skilful photographer, you stand an excellent chance of your work being favorably reported upon by the judges, all of whom should of course be strictly impartial, experienced men. Final analysis or minute examination of your



Hammer Plate

Knaffl & Brakebill Knoxville, Tenn.

work will prove your ability; always aim to be as efficient as you can, and let all your productions be characterized with a similar spirit. Don't be afraid for your work to be criticized and inspected under ideal conditions and by trained experts who will soon discover whether or not you have ensured the maintenance of your established standard for high quality.

All photographers eager to succeed in business should attach the greatest importance to hints or suggestions as they come across them. The latter very often prove invaluable in helping sales. There is a greater need for a "habit-forming" campaign of an educational character. Measures likely to attract custom are exceedingly precious. There can hardly be a photographer who does not by now realize the value of an "educative campaign" in selling, or who does not believe that bigger business can be won by vigorous publicity methods. Let everything be done to foster sales in all areas. Sales are brisker in certain places than others; those who have become prosperous photographers should not fold their arms

and be thankful that the goal of their ambition has been reached safely. To do this is to act in a most selfish manner. What about stretching out a helping hand to the struggling ones? Much remains for these socalled prosperous and retired-from-business photographers to still accomplish—if they have the inclination. If they still feel interested in their profession—as they should certainly do until the day of their deaththey will not hesitate for one moment to take in active part in this commendable educative campaign—teaching others to make a "fortune" out of photography. Thousands will welcome the fruits of his experience which so powerfully contributed to his business Thousands now await to be educated, "thoroughly grounded" in photography until this science ceases to be a "baffling mystery" to them, and becomes an increasing, remunerative "labor of love."

The more this educative campaign in selling, etc., is extended in all directions, the greater will become the number of expert photographers and photographic dealers, and the more prosperous will the whole profession become. What is actually wanted is not so much an increase in the number of amateur or professional photographers, as more experts—men who will consider it their duty not to allow the science of photography to depreciate in any way. The more we view photography in its right light, the greater will become our ambition to only turn out faultless work and faultless apparatuses and materials.

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

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137 North Wabash Avenue, CHICAGO, ILL.

Mrs. K. P. CAMPBELL, General Secretary

1926 Convention at the Coliseum, Chicago, Illinois, Week of August 23

The P. A. of A. School at Winona Lake

Headquarters Office is in receipt of the following from the Chairman of the Board of Trustees of the P. A. of A., Summer School of Photography:

"The Board met February 27th, 1926.

"The report of the School Director, Will H. Towles, was read and accepted. The work of the Director in the matter of handling the School and students, and the manifest results being highly satisfactory, was commended.

"The summary of the financial affairs of the School showed a balance of \$1701.52.

"The Trustees call attention to the fact that during the years 1922, 1923 and 1924 the sum of \$2472.22 was expended from the profits of the School for Construction and Equipment, thus adding to the assets of the P. A. of A.

"The School, instead of being a drain on the funds of the Association, has paid back every dollar that has been advanced by the Association, and has added to the resources of the Association the sum of \$2472.44. This is entirely aside of Estep, Strauss and Women's Auxiliary funds.

"The School for 1926 will be in charge of our capable Director, Will H. Towles, and the dates are July 26th to August 21st, inclusive.

"There will be a photographer of note assisting the first three days of the last week

of the school month, and an examination made the last three days.

"(Signed) G. W. Harris,

"Pirie MacDonald,

"Felix Schanz, Directors."

That the School will again be a success is evidenced by the fact that we have received so many requests for information and that registrations have been coming in for some time. We expect to go away over the usual quota this year, and feel sure that our expectations will be more than realized.

*

The Chicago Portrait Photographers' Association Convention Committee has been announced by Mr. George Stafford, President of the Organization, and its personnel is made up as follows:

William A. Graber, General Chairman of the Chicago Convention Committee. Assisting him will be John Laveccha and Arthur Hauschner.

The Chicago Picture Exhibit Committee: W. A. Smith, Chairman, and William A. Koehne, Co-Chairman.

Reception Committee: Charles Walinger, Chairman.

These Committee Chairmen will meet in the next week and formulate their plans for the handling of Chicago's end of the Convention.

Those of you who know Messrs. Graber, Smith, Koehne and Walinger will vouch for the efficiency of these men, and everyone can rest assured that their respective undertakings will be handled in a most proficient manner.

It is up to the Chicago boys to show the world what they can do. They made a great fight to get the Convention here and the "I will" spirit will be enjoyed by everyone who attends the Convention.

Charles Walinger, as Chairman of the Entertainment Committee, "is enough" to assure the photographers of a regular time.

The "Windy City" crowd is looking forward to a lot of hard work and pleasure in making the 44th Annual Convention a big success.

How Spellest Thou "Competition?"

In a central state town of something less than a hundred thousand people, a photographer was suddenly taken ill and sent to the hospital for an operation.

He was not the "leading" photographer in the sense that he charged the most money nor had the biggest "society" trade, nor even in the sense that he made the most profit. But he was among the leaders of his profession

News of his sudden seizure sped through the town. The papers carried it. One had an editorial about him. The members of the organizations he belonged to, which were numerous, kept the hospital 'phone busy. The local florists did a fine business. The photographer's wife had to get friends to handle both the household 'phone and the mail, in order to get time to see her husband.

Meanwhile, a hastily formed committee of the remaining photographers resulted in a prompt offer of united service to the stricken studio. Did they want an operator? A manager? A receptionist? A dark-room man? A printer? A bookkeeper? Whatever it was that needed doing most, now that Mr. Popular was not on the job, his brother photographers wanted to do. They would do his finishing for him. They would come over and operate for him. They would do anything, everything, rather than have his business suffer while he was suddenly away.

In the local lunch club—maybe Rotary, Kiwanis, Lions, what have you?—I don't know—the question was asked: "You photographers seem all het up over poor Bill going to the hospital. 'Course, Bill is a fine citizen, but he's your competitor, isn't he?"

To which the photographer questioned made answer: "You bet he is a competitor, and he runs us ragged to keep up with him. But he's the squarest competitor a man ever had. Never knew him to say anything about any other man's work, prices, quality or practices except in praise. Never knew him to cut a price. Have known him, time and

again, to send people to me, because he knows I do a certain class of work for less than he is willing to do it.

"His employees all think that he and St. Peter are twins. He has absolutely no labor turnover unless a girl gets married, and then she wants to come back to work the next year and hold the baby with one arm and retouch with the other.

"When Jimmy had a fire, Bill brought Jimmy's business into his own studio and kept it there two months, until Jimmy could get straightened out. When Tom's wife had that terrible accident, and Tom was so upset he couldn't attend to his job, Bill ran both studios, and Tom never could get his books to agree with the cash income, because Bill always turned in more than the studio made.

"Bill is the life of our local organization; he started it, he mothers and fathers it, he entertains it half the time, and he donates about half of the prizes we all fight for.

"We are all trying to get square with Bill for being such a darn good competitor. Bill's idea of competition is to do his darndest making good pictures, and then to help you do your darndest to make better ones. It's all a game with Bill, and he gets more fun out of it when he's licked than when he wins. Only, you've got to lick him fair and square.

When Tom won the two hundred dollar best portrait prize in the State organization over Bill, Bill fairly wept for joy, and swore he'd get even with Tom, even if he had to pay Tom to give him lessons how to do it.

"Bill's idea of a competitor is a fellow he loves and wants to help, by setting such a hot pace the other fellow has to go good to equal him. Bill doesn't know what it means to take an advantage—all he knows is how to give the other fellow the best of it. Bill says himself that he cheats, because some of the others are better photographers than he is, but the public has found Bill out and just naturally flocks to him because he's such a regular fellow. Why, man, we other photographers couldn't get along without Bill!"

If I were a photographer, and went to the hospital, and they didn't know whether I was ever coming back or not, and someone said all that of me, and someone else showed it to me, I think I'd get well.

And so it is set down here, and someone will show it to Bill, and maybe he'll get well. But whether he does or not, it's a pretty lesson in what real competition is, whether between photographers or coal heavers or knitting champions or what have you, I don't know.

How spellest thou "competition."

Getting More Commercial Business

FRANK H. WILLIAMS

When a commercial photographer finds it necessary to operate fourteen cameras and twenty-three different lenses in a strict commercial field, he's quite a successful commercial photographer, isn't he?

That's what L. J. Inman, of Long Beach, California does, and the demands on him for commercial work are so great that it keeps him pressed to turn out the work, even with this large equipment.

Undoubtedly it will be interesting and worth-while to other commercial photographers to learn about some of the methods used by Mr. Inman with such success in pushing his business. Perhaps the most out-

standing feature of the methods used by Mr. Inman is the fact that, at the time of taking each picture, he protects himself against possible "grief" in the future.

For instance, with all interiors and night pictures, two negatives are made of each view. Each negative is taken with as much care as though it was the only negative to be taken, and as though there would never be the opportunity for taking another picture of the same view. By doing this, Mr. Inman makes it certain that it will not be necessary to come back again, after developing the negatives, and do the work over again.

Of course, this proposition of taking two negatives of every interior and night view involves quite a bit of additional expense, but in the long run, it is really a moneysaving proposition for these reasons:

First.—The real expense in going out on a job consists in the time used by the photographer. If he makes five shots a day, that means close to two hours per shot, which means that the overhead for wages of the cameraman on each shot will be quite large. Now, suppose that the cameraman, through taking only one negative of a view, is forced to go back so often to do work over, that he can make only four pictures a day. In that case, then the overhead on each picture runs way up, and the cost of this overhead per picture is found to be more than the cost per picture of the extra negative.

Second.—Every time that a commercial photographer has to go back to take a picture over, he makes a bad impression on his customer. The customer feels that the photographer must be a rank amateur or is careless, which makes the customer feel that he doesn't want to give any more work to that particular photographer. The result, therefore, of going back to do work over, is often to make it difficult to get additional patronage from the customer.

Third.—The proposition of taking two negatives for every picture makes a big hit with most customers, because they figure that out of the two negatives they are bound to get at least one picture that will be superior. Also the customers figure that the photographer is evidently doing his "durndest" to satisfy them, and this pleases them and makes it more likely that they will be satisfied with the pictures the photographer takes.

Taking two negatives of each picture is one of Mr. Inman's methods of guarding against future trouble.

And another interesting method consists in getting a release from every bathing girl or other individual appearing in a picture at the time the picture is taken. Of course, Mr. Inman is constantly being called on to take pictures of bathing girls. This is due to the fact that Long Beach is a very popular resort, where beauty contests and things of that sort are constantly being staged, and where live models demonstrate bathing suits for retailers, and so on and so forth.

Now when the Inman Studio takes a picture of a bathing girl, the studio gets the girl to sign a release permitting the use of her picture in magazines, newspapers, on calendars and any other way desired.

Each negative is numbered and the negative number is put on the release. The release is then filed in numerical order. This makes it possible to secure quickly any desired release in case of difficulty.

Getting releases on bathing girls' pictures, as well as the names of the girls in the pictures, which is done through the girls signing their names, is of great importance to the studio, because the establishment is constantly selling prints of bathing girl pictures to publications, stores, etc.

Another method used by this establishment in guarding against any trouble is that of very carefully indexing all negatives so that they can be found instantly.

The method used in indexing the negatives may, perhaps, offer good suggestions to other commercial photographers.

A card index is kept for each customer, and on this card is entered a description of each picture taken for the client, the number of the negative of each picture, and the date when the picture was taken. These cards are, of course, filed alphabetically, so that it is possible to find quickly the card of any customer and ascertain from the card just what kind of pictures have been taken for the customer, as well as dates when taken and the numbers of the negatives. The negatives are, of course, filed in boxes in numerical order. It is evident, then, that it is easy to find any desired negative, the card index of the store is looked up, from it is taken the number of the negative and then the plate is taken from its box.

In addition to this, the establishment keeps a numerical record of negatives. The number of each negative is put down in a book as taken, with the name of the store, description of the picture, and the date. So if a man comes in who wants some particular kind of a picture, and who doesn't care what store it was taken in, he can go over this record and pick out the picture from the description.

These points enable the Inman establishment to get more business and to handle business without "grief."

Another idea which Mr. Inman finds works out advantageously is to use albums to display samples. The albums are arranged according to type of pictures. For instance, there is an album of bathing girls, an album of aeroplane pictures, an album of store interiors, an album of store window displays and so on. These albums are used both in soliciting new business and in showing to visitors and customers who come to the studio.

Mr. Inman also has a large file in which additional prints of various pictures are indexed according to types of pictures, such as "Flashes," "Homes," "Business Buildings," and so on. The prints placed in this file are extra copies made in turning out big jobs, prints that were not good enough to deliver to customers, torn prints, etc. From this file, various customers pick out the sort of pictures they want, and new prints are then made up for such customers.

Prices charged by this studio are \$3 for making negative and first print, fifty cents for each additional print ordered from this negative by the individual who paid for the negative; seventy-five cents for single prints to other customers and fifty cents apiece for prints to other customers when the prints are purchased in quantities of ten or more. Of course this does not mean prints from private negatives.

A particularly lively field for business for Mr. Inman is that of photographing new business buildings, additions to buildings and new homes. The oil business, which is strong at Long Beach, brings a large volume of business to his studio.

Interesting, isn't it? And aren't there worth-while ideas and suggestions in all this for other commercial photographers?

Do You Take the Discount?

— Many Business Houses pay as high as 66 per cent on Deferred Payments — EARL W. GAGE

Suppose one of your customers was paying 66 per cent. for money on which to run his business. Would you consider him a good credit risk? Yet, hundreds of business houses throughout the country are paying that amount of interest by their failure to take cash discounts on bills which jobbers and wholesalers mail to them for the goods which they intend to turn into a legitimate profit.

Several large selling organizations have recently circularized the trade in an endeavor to put home in a forceful manner the added profit that may accrue to retailers and buyers, and everyone who takes discounts. I find that many believe, due to lack of consideration of the subject, that there are hard times just ahead, and that the large manufacturers and supply houses are thus endeavoring to pull cold cash from the tills of customers to tide them over the "economy" wave. Nay, nay.

The house sending these circulars to you is doing you a real favor; provided, however, that you take the hint home to roost with you. For, if you have considered the cost to yourself and your business when you fail to take advantage of cash discounts, you know what we are trying to talk about.

To more forcefully bring the subject home, permit me to incorporate in this article a schedule of interest rates that warrants your careful consideration if you are interested in operating your finances on a sound basis. The figures were recently submitted to the retail trade by the American Optical Company of Southbridge, Mass., one of the largest selling organizations in the world.

Taking this schedule as the basis of our discussion, let us assume that your bills are subject to a cash discount if paid on or before the tenth of the month following purchase, or, if you choose to sacrifice the cash discount, the bills must be paid within sixty days. If you fail to take advantage of the cash discount under these circumstances, you are paying the rate of interest shown in column B:

A.	В.
Cash Discount Rate	Interest Rate
2%	21%
3%	32%
4%	43%
5%	54%
6%	66%

Just think of a business house or individual paying 66 per cent. interest! Why, this is more than twice the greatest average profit made on the quick, easy turnover line, in the par excellence column. Again, I ask you frankly—would you consider a customer whom you knew to be paying 66 per cent. interest for money on which to run his business a good credit risk? Do you make 66 per cent, interest on capital invested in your business? Are you acquainted with any sound investment, anywhere, that pays 66 per cent, interest to it stockholders?

In many lines, large and successful executives tell us that they are satisfied when their annual net profit equals what their business has earned in cash discounts for the prompt payment of their obligations. Many a business executive has run up greater profits by the prompt payment of invoices than the sales department have from sales.

Up to this point we have considered only one side-the profit side of the discount

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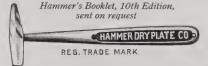
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question. Let us now step around and see yet another side, where we may enjoy an even broader view. The business house discounting its bills never becomes financially involved. That may seem strange doctrine, yet a check-up will demonstrate it as a truth. For discounts automatically act as a safety valve on the buying and selling of the establishment. Discounting the bills will do more for the business man than all the high-priced, much-advertised business efficiency experts or their hundred and one reading courses. Cash discounts give the business executive a daily panorama of his business and its vital needs as nothing else can.

The business executive who makes it his practice to discount bills always asks himself before he signs the order for more goods: "Can I discount this bill when it falls due?" If he cannot, he cuts his cloth according to his bank account, which is sound business. He does no favor to the jobber or wholesaler if he orders goods for which he will be able to pay when the invoice permits of a discount, testimony of the salesman to the contrary, notwithstanding. Certainly, he does himself no favor, either. He plays safe for everybody concerned with the contract.

Therefore, this plan of business also acts as a check on the thoughtful business man's personal credit. He can figure that the customer who takes more than thirty days in which to pay his bill is an undesirable one for him to cater to, since he ties up money the business man needs to discount his own bills; that the money tied up is worth at least 9 per cent. to him in his own business, since this is the lowest paying possible to the house taking its cash discounts, though the figure may reach larger proportions.

Thus, the business man who discounts his bills is the closest, safest buyer, and the best customer the jobber has on his books. He who is unable to discount his bills cannot hope to take advantage of a rising market, because he cannot afford to buy, no matter what the quotation, and consequently, due

to his overloaded condition and top-heavy stock, cannot sell fast enough to protect himself against a falling market.

On the other hand, the discounter is usually the careful buyer. He never becomes overloaded with goods. As the market goes down he is able to govern his buying accordingly. As the market rises he is able to anticipate his wants and to meet them.

It is judicious to borrow money from the bank, if necessary, in order to save discounts. In a year's time, the business man can save enough—or better, make enough money—to add considerably to his stock, with even a \$5,000 outlay, while with ten or twenty times that capital invested, he may make a good salary for himself, possibly a handsome profit for the company, entirely from the income from sound financing. In short, every business house gains from prompt payment of bills, and we are really paid for being prompt.—P. P. A. Record.

*

Ontario Society

The forthcoming Convention of the Ontario Society of Photographers, to be held at the Prince George Hotel, Toronto, Canada, April 13, 14, 15, 1926, offers an interesting program, and from the advance notices, promises to be an attractive one. Two of the headliners: Dudley Hoyt, of New York, will give a practical demonstration on posing the ladies. John Garabrant with many new ideas for the Commercial Photographer. Then there's the Shop Talk—this will be a heart to heart affair that will mean many dollars in your pocket. But these are only a part of the good things—there are many more.

The last day for receiving prints for the exhibit is Friday, April 9. Four prints may be sent, mounted on light mounts (but not framed) not to exceed 16 x 20. Send prepaid to Fred. Micklethwaite, Secretary, 243 Yonge Street, Toronto, Ontario, Canada.

*

We wish our female friends would stop putting rouge on their lips. Rather poor taste!

When the Directors Issue New Stock M. L. HAYWARD

"I move that we issue 1,000 shares of new stock, and sell the same at par," a director of the Popular Photo Company suggested.

"Second the motion."

"Carried."

"Would the directors care to take up this

issue in full?" the president queried.

"We certainly do," was the unanimous response, the directors immediately wrote out checks for the entire issue of the new stock, and the secretary made out and distributed the certificates before the directors separated.

Then the stockholders were heard from.

"We are entitled to the option of subscribing for the new stock in proportion to our present holdings, before the same is offered to the general public, or gobbled up by the directors," the stockholders maintained.

This point came before the Pennsylvania Supreme Court in a case reported in 103 Atlantic Reporter, 340, where the evidence showed that the directors of a corporation, five in number, were divided into two, who, however, controlled the majority of the stock.. The board of directors passed a resolution authorizing the sale of 250 shares of treasury stock, whereupon one of the majority directors immediately bought enough of the new stock to give his faction the controlling interest.

Then a stockholder started suit to set aside this sale and to prevent the director from voting or transferring the stock.

In deciding in favor of the stockholder, the Pennsylvania Supreme Court said:

"The circumstances under which the stock in

controversy was issued and purchased by one of the directors who voted for the resolution were adequate to raise a doubt of the good faith of the directors. Assuming the resolution was proper and there was sufficient reason for issuing the stock, the directors who were present at the meeting had no right to subscribe for a new issue without notifying all stockholders and affording them an opportunity to take up the stock in proportion to the amount of shares already held by them. This is especially true, in view of the long-standing dispute between the two factions, and the attempt by both to obtain a controlling interest. The directors, as a board, had knowledge of this fact, and there were consequently particular reasons requiring them to act impartially and in the interest of the stockholders as a whole. The former were bound to give notice and afford the latter an opportunity to subscribe for the stock on equal terms, and it is immaterial that such additional issue was made long after the business of the company was begun."

Now, take the case where the directors vote the new stock at 1 P. M., give the stockholders

(Continued on page 406)



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Bypaths of Color Photography, by O. Reg. Edited and with an introduction by William Gamble, F.O.S., F.R.P.S. A stimulating and practical book which points out useful and valuable paths of research and experiment in one-exposure color-photography, while detailing, and where necessary criticising, the processes and results so far obtained in this field. The author is a practical photographer who has devoted many years of his life to the study of color-photographs and has originated many new ideas and ingenious forms of color-camera. 136 pages, illustrated. Price, cloth, \$2.50.

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Perfect Negatives and How to Make Them. Dr. B. T. J. Glover. A pamphlet of seventy-two pages concisely, but clearly setting forth details of manipulation, to effect negative production so controlled that the result may be correspondent to the intentions of the photographer. It is therefore of pertinent value to the pictorialist who considers the negative a means to a certain end and not merely the end in itself. Price, 60 cents.

Photographic Amusements, by Walter E. Woodbury. This interesting book describing many novel, ingenious, amusing and ludicrous effects obtainable with the camera, has been out of print for several years, though previous to that time it had passed through many editions and was one of the most popular photographic books ever sold. Reprinted with the original text and a number of new sections. 128 pages, 114 illustrations, Price, cloth, \$1.50.

Photography as a Scientific Implement. This book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is without doubt one of the most valuable photographic publications in print and one should be in the possession of every photographer. Price, cloth, \$9.00.

MOTION PICTURE PHOTOGRAPHY

Cinema Handbook, by Austin C. Lescarboura, managing editor "Scientific American." This book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen. Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. It is a handbook in the real sense of the word. Flexible cover, 507 pages, gilt edged, profusely illustrated. Price. \$3.00.

Motion Picture Photography for the Amateur, by Herbert McKay, widely known authority on the mechanics of motion picture photography. The book contains 225 pages generously illustrated and is being used as a supplementary text by The New York Institute of Photography. With the amateur in mind, the author does not go into complex detail, but has succeeded in pointing out most clearly the optical and chemical laws governing cinematography together with their practical application. Price, cloth, \$2.50.

Motion Picture Photography, by Carl L. Gregory, F.R.P.S. A usable standard treatise for either professionals or amateurs. Carl L. Gregory was formerly Chief Instructor in Cinematography, Signal Corps School of Photography, Columbia University, New York. He is equally well known in the Motion Picture field for his unusual ability as an author. Special chapters were contributed by Charles W. Hoffman and by Research Specialists of the Research Laboratories, Eastman Kodak Company. Price, \$6.00.

Moving Pictures, How They Are Made and Worked, by Frederick A. Talbot. New edition, completely revised and reset. Illustrated; 430 pages. A veritable encyclopedia of the moving picture art. Easily understood. To those who are interested it will open up a new field of work. It tells of the romances, the adventures, the great preparations of marvelous ingenuity and the hundreds of other things that go into the making of moving picture plays. Price, cloth, \$3.50.

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Photography and Fine Art, by Henry Turner Bailey. This book treats exclusively of the artistic phase of photography. Its purpose is purely aesthetic. Nothing in it refers to the technical means or mechanical methods for effecting artistic expression. It presents clearly and intelligibly the principles of art and their application to camera practice, recognizing the features incident upon the use of the material and instruments employed. Price, cloth, \$2.50.

Pictorial Compositions, by Henry R. Poore, A.N.A. This book is recognized as the authoritative work published in English on the subject of Composition. It has maintained the cordial endorsement of the leading artists and critics of this country and of England, where it has had a continued demand. The book sets forth an analysis of pictorial processes, which, while of special interest to the artist and photographer, is designed also to aid the layman in his appreciation of the pictorial. Thirteenth edition; revised; 282 pages, 83 illustrations. Cloth, \$4.00, postage 15 cents extra.

Pictorial Photography: Its Principles and Practice, by Paul L. Anderson, E.E., lecturer of the Clarence H. White School of Photography. Every photographer who wishes to do more than merely "push-the-button," will find discussed in this volume the very points on which he wants helpful suggestions and definite instruction. It is written from a scientific standpoint, not too elementary on the one hand nor too ultratechnical on the other. 302 pages, cloth, \$3.50, postage, 15 cents.

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Photographic Facts and Formulas, by E. J. Wall, F.C.S., F.R.P.S. This book is a wonderful addition to photographic literature, containing, as it does, 969 working directions, tables and formulas, covering all departments of photography. Indispensable to every photographer. It is handsomely bound in cloth, 386 pages. **Price, cloth, \$4.00.**

Wall's Dictionary of Photography, by E. J. Wall, F.C.S., F.R.P.S., edited by F. J. Mortimer, F. R. P. S., eleventh edition, revised and reprinted from new type. Invaluable reference book, classified as to subject; 800 pages. Cloth, \$5.00.

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The Art of Retouching Negatives and Finishing and Coloring Photographs, by Robert Johnson. Johnson's Retouching has for many years held its place as the authoritative handbook on its subject. This new edition retains every practical feature of the original edition, with many additions by the two leading experts in this field—T. S. Bruce and A. Braithwaite. A simple, practical course of instruction in Retouching, Finishing and Coloring Methods, 90 pages, with 16 plates; 6 x 9 in. Price, \$2.50.

Practical Retouching No. 9—Edited by Frank R. Fraprie. If you want to learn retouching from the very beginning; if you want to learn every method of retouching; if you want to learn the most approved methods of retouching of today, including the use of the retouching machine, then be sure to get this most complete guide. \$1.00, cloth; paper, 50 cents.

Retouching and Finishing for Photographers by J. Spencer Adamson, in 124 pages the author has packed with principles and methods evolved from 25 years, practical experience and wide research. You can learn the art of retouching and finishing with this book. Stiff paper cover, \$2.00.

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one hour in which to take up their stock, a stockholder rushes to the bank to get his cash and gets back at 2 minutes after 2.

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"I'll go in court and demand my stock, for

the law is that you've not only to give the stockholders the opportunity of taking up the stock, but you're also bound to allow a reasonable time in which to do it," the stockholder retorts.

Another interesting point arises where the directors give the stockholders a reasonable time to exercise the privilege, and a stockholder demands his new stock after the expiration of the time

"Nothing doing," the secretary tells him.

"Is there any of that stock left?"

"Yes, 10,000 shares."

"Well, I only want 100, and I'll take it out of what's left.

"You're too late, the directors want the rest of this stock," the secretary tells him.

In both of these cases the law is in favor of the stockholder on the ground that the directors cannot fix an unreasonable time limit, nor refuse the stockholder the right of taking up his stock after the limit has expired, if there is still unsold stock to satisfy his demand.

AMONG THE SOCIETIES

Professional Photographers' Club of Los Angeles

The Professional Photographers' Club of Los Angeles gave a Dinner-Dance and Vaudeville Entertainment at the Mary Louise Tea Rooms, 2200 West 7th Street, Wednesday, March 24th, 7 P. M.

It was strictly informal. Stiff clothes and stiff manners were left at home. This Dinner-Dance was well attended and everyone had a wonderful

Photographers' Association of Northern California

Living models and wax figures were a feature of a dinner given by the Photographers' Association of Northern California on March 8, at 6.30 P. M. in the Hotel Bellevue, San Francisco. A. G. Rohl demonstrated with the models how different types of gowns should be draped. George P. Gibson, of Berkeley led a discussion on "Copying, and How It Is Done," and G. M. Milner provided vaudeville entertainment.

Master Photo Finishers of Michigan

Improved methods in the technique of developing and printing were considered by the Michigan Master Photo Finishers' Association which met in convention March 11 and 12, in the Hotel Pantlind, Grand Rapids, Mich. Approximately 200 members from all parts of the state, largely representing firms which deal in photographic supplies, attended. A banquet and ball was held Thursday night. The program included a number of addresses on general and technical subjects. A large exhibition of equipment was held in connection with the convention.

Photographers of the Monongahela Valley

The Photographers of the Monongahela Valley met in the studio of W. E. Johnston, of Fairmont, W. Va., on Sunday afternoon, March 21st, and organized an Association which will be known as The Monongahela Valley Photographers' Association.

The following officers were elected: President, Miss Mabel H. Bickle, Clarksburg; Vice-President, W. E. Johnston, Fairmont; Treasurer, T. A. Morgan, Morgantown; Secretary, Miss Jo L. MacAvoy, Buckhannon.

It was agreed to meet once each month in the different towns. The next meeting is to be held in the Morgan Studio at Morgantown on Sunday afternoon, April 11th.

Jo L. MACAVOY, Secretary.

Master Photo Finishers of Florida

A convention of interest to photographers, particularly to finishers in the photographic field, was held in St. Petersburg, Fla., March 10.

This was a general get-together meeting of the finishers from all parts of Florida and was held in the Presidents' Union hall of the chamber of commerce. System forms used by the leading finishers throughout the country were exhibited, one of the leading features of the national convention at Detroit.

Guy A. Bingham, Rockford, Ill., editor of Developments and executive president of the Master Photo Finishers of America, addressed the gathering. Other speakers were Mr. Boyles, president of the Georgia division, and Mr. Odom, of Greenville, S. C., vice-president of the organization.

Master Photo Finishers of Ohio

George McGraham, Youngstown, Ohio, was elected president of the Ohio Division Master Photo Finishers of America at the annual meeting held at the Fort Hayes Hotel, Columbus, Ohio, March 5.

Other officers are: John W. Newton, Columbus, first vice-president; Dawson B. Smith, Akron, Secretary, and F. M. Moling, Toledo, treasurer.

Harry S. Kidwell, Chicago, president of the Master Photo Finishers of America; Orrie P. Sell, Delaware; E. C. Kessinger, Columbus; J. W. Koch, Pittsburgh, president of Master Photo Finishers of Western Pennsylvania; E. H. Brunner, Cleveland, and Dawson B. Smith, Cleveland, spoke at the afternoon session.

Plans were made at the meeting for "Take your picture" week, to be conducted all over the state, May 2 to 9. The meeting was brought to a close with a banquet.

Range Photographers' Association

Members of the Range Photographers' Association made up of photographers in various range towns, will compete for a silver loving cup for the

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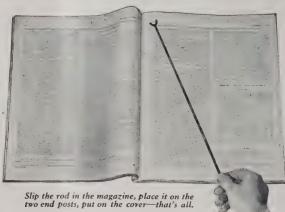
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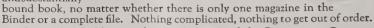
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best three photographs of subjects to be taken at a meeting of the association to be held in the Aubin Studio, Hibbing, Minn., some time in April.

The cup, which stands twelve inches high, without the base, will be presented to the winner of the event which will become a yearly trophy hereafter.

Each photographer will take three pictures of three subjects, will develop them and when completed the plates, proofs and finished work will be judged by three non-interested members. The photographs will all be taken in the Aubin Studio.

The Range Photographers' Association has for its chief purpose the betterment of photography in range studios, making them the equal of any of the larger city studios for class of work done.

North Central Photographers

In a word—The North Dakota Photographers' Convention was a wonderful success!

And a "vote" of thanks from Fargo went to all who contributed to it.

Now comes another "call"—not so much from the Plains as from the Hills-from South Dakota, for the Men and Women of Photography out that way have decided to hold a State Convention April 2nd and 3rd-the 2nd to be given over to the Portrait Men; the 3rd to the Photo Finishers-all at Hotel Widman, Mitchell, S. D.

E. V. Wilcox, Scotland, S. D., is the Big "Rounder-up" for the South Dakota Long Horns. He has set up a great cry from that somewhat Wilderness State, Wilderness not only because of its vast expanses, but because of the "wilderness" the Photographers and Photo Finishers find themselves in regarding REAL KNOWLEDGE about their particular business and proper methods of organization procedure.

The very best possible use will be made of any help you can give this Convention—just as was done at Fargo, where so many old sores were healed over, a finer understanding all around as to how men and women can handle business, one with another, without friction; how "prices" can be discussed at a better Profit; how to organize the whole Profession better under a Constitution and By-Laws, etc. At the Round Table Luncheon. many fine thoughts came out which were the price of the whole show.

So, here and now, do all you can-even more than that "hoped for" for our South Dakota Brethren-April 2nd and 3rd, Hotel Widman, Mitchell, S. D. Write at once to E. V. WILCOX, SCOTLAND, S. D.,

E. E. SHEASGREEN, Acting Secretary.

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B33

AS WE HEARD IT

Mrs. Oral Bacon, of Iowa Falls, has taken over the studio of L. D. Hawkins, Lake City, Iowa.

H. S. Hoot has closed his studio at Carmen, Okla., and has opened a new studio at Waynoka, Okla.

Miss Eleanor Kass has purchased the interests of her partner, Miss Sylvia Faber, in the K. & F. Studio, Remsen, Iowa. Miss Faber has gone to Chicago.

The Mohler Studio of Fremont, Nebr., has been sold to Ralph G. Yocum, who will operate it in connection with the Yocum Studio at 434 North Main street.

Leo E. Bourdon, for many years in the Traders' Block, Wakefield, Mass., will move about April 1 to the Kingman Block, Main and Albion streets, which he has owned for the past year.

Jimmy Wiese, who has been associated with Orval M. Hixon in the Hixon Studio, Kansas City, Mo., is now a partner and they will trade under the name of the Hixon-Wiese Studios.

Fire destroyed the studio of Eric S. Andrean, 481 Massachusetts Avenue, Cambridge, Mass., on March 8. The building was owned by Harvard College and the total loss estimated is \$75,000.

Herbert Rodeck, proprietor of Rodeck's Studio, Chippewa Falls, Wis., has returned to his former home at Forest Park, Ill. The studio will be closed until negotiations for a sale are completed.

The Goode Studio, Inc., commercial photography, has been organized at New York. A. H. Goodman, formerly vice-president of the Workstel-Goode Studio, of that city, is president of the new organization.

Mr. and Mrs. A. G. Livingston, formerly of Chicago, have opened a new studio at 4139 University Way, Seattle, Wash. Mr. and Mrs. Livingston stress high class photographs, posing their models as for a painted portrait.

G. W. Gooding has opened a new studio in Fairbury, Nebr. Entire new and latest equipment has been installed throughout, including panoramic machines, making it one of the most complete photograph establishments in the state.

Mrs. C. H. Casley has closed her studio in Nacogdoches, Texas, and has moved to Houston. Casley's Studio is among the oldest business places in Nacogdoches and their photographs are woven with the history of the town. All regret to see the studio close. Mr. Casley died several years ago and since then the business has been carried on by Mrs. Casley.

H. Henfrey, of Virden, Man., Canada, has taken Mr. Howden in partnership with him. Mr. Howden has had wide experience as operator in three of the best studios in Manitoba. This will make a strong combination and to enlarge their field of operation, have purchased a studio in Moosomin, which they will operate in conjunction with the Virden studio.

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THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

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Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

Vol. XXXVIII, No. 974

Pathonial Mak

Wednesday, April 7, 1926

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Editorial Notes

Commenting upon the expedition of several college professors to Sumatra in order to photograph the last total eclipse of the sun, a Pacific Coast newspaper man "views with alarm" the fact that the pictures cost \$30,000 a minute to produce.

Now any single track mind can direct the movements of a pencil in setting down the items of expense of expeditions in the interests of science. Dividing the sum total by the short time in minutes during which useful photographs could be taken, one may arrive at such a startling figure as to prejudice the thrifty mind.

This publication is not prepared in the interests of solar analyses, or to advocate

the Einstein Theory, therefore we shall not venture upon a discussion of the reasons for making costly expeditions, but we contend that it is well to cultivate an open mind free from a common habit of making measurements in terms of dollars solely.

Some sordid individuals can see nothing in Niagara Falls but a lot of power going to waste; others view oceans as but a means of ferrying freight and passengers.

The artist will long to paint or photograph Niagara, while he of single track mind will long to run the water through a turbine to grind corn.

₩

Filipino leaders are trying their level best to put a bill through the Philippine Legislature prohibiting the mailing to any foreign port of photographs of members of the Luzon tribes.

Literature opposing independence of the Philippine Islands is regarded by patriots as most offensive propaganda, and to export photographs of individuals of the pagan tribes, wearing little more than an expression, will, it is thought, create prejudices difficult to overcome, for it might be considered that all Filipinos are that way.

Certain uplifters who have visited the Islands have been shocked to find the pagans

clad in nothing more than is comfortable under a tropic sun, and believe that a native cannot be accepted as a man and a brother until he uses more drapery. In other words, a Filipino will not win with the average American until he dolls up in pants, a sport shirt, yellow shoes and a coat. It is held by some that perhaps chewing gum and chocolate sundaes will help some, too. He is invited to conform to "civilization" before he will be considered as having brains.

36

In his studio in Kalispell, Montana, T. J. Hileman, official photographer of the Glacier National Park, has hung paintings and sketches by many artists sent him in grateful appreciation of his venturesome work in photographing rare views of the recesses of the Rockies for their subject matter.

Hileman's intimates claim that he can outclimb a Rocky Mountain goat.

32

We have been shown a very fine photograph of a placid old lady knitting before the fire. Her daughter, Miss Jane Reese, of Dayton, Ohio, is a practicing photographer of taste and wide experience, and has lately invited her friends to an exhibition in her studio to see some of her representative work. The photograph—"Study of My Mother," occupies the position of honor in the collection.

*

Professor J. H. Miller, head of the Swarthmore College Eclipse Expedition, is back with the goods. He is surprised and delighted upon developing his precious plates, that the slight haze prevailing during the three minutes and three seconds of totality of the eclipse, will not materially blur the photographs.

For the inspiration of young and ambitious photographers, we wish to record that Professor Miller gives high praise to Baldwin Curtis, thirteen-year old son of Dr. Curtis, who represented Allegheny Observatory with the expedition. Young Baldwin not only had charge of the sanitary water

boiler in the camp, but operated the photometer during the eclipse, when the professors needed every available hand.

Billy Blair, once an able though eccentric photographer of Houston, Texas, is no more, passing away in dire poverty and obscurity. At last, he will receive the assistance from a little group of men who tried more than once to help him stage a comeback.

These friends of yesteryear, who knew him in his palmy days, will see to it that he has in death, what he proudly refused from them in his later life—a decent place to rest and a suit of clothes.

Something snapped in Billy Blair's brain years ago, and he never after that seemed to care for his work or himself.

Attempting to write an obituary of a deceased Texan reminds us of a eulogy pronounced by an old pal at the graveside of a famous old sport of the Lone Star State, and here it is:

"He had red liquor and he drank it; he had hosses and he run 'em; he had dogs and he fit 'em. Let us remember his virtues, if he had any, and forgit his vices if we kin."

Decorative Effect

A good deal, at present, is said respecting the decorative effect in the portrait, but when we come to a comprehension of what the proponent of decoration means by "decoration" we discover it is something essentially different from what the painter signifies when he speaks of decorative effect. The photo-portraitist defines decorative treatment as the exhibition of flat tints and conventionalized outlines in the picture; in other words, an impressionistic presentation of the subject by a slurring of detail.

The average person of artistic perception, but without training in artistic execution, is often at loss to understand the attitude of the painter when he maintains that the essential feature in a picture is the appeal it primarily makes, through the vision, to one's sense of the beautiful and that its moral

or intellectual appeal is really subsidiary to the decorative effect. His object, he affirms, is not to instruct or edify, but to delight the eye. In other words, the pleasure derived from contemplation of the picture is dependent upon the synthesis of color, line arrangement, association of light and shade masses, and the skill manifest in the bringing together to a harmony the diverse elements forming the composition, so as to give a unity of idea. But a cultured public is nowise of such opinion, though it thinks nobly of art. It cannot abide by this, to it, so narrow a conception, maintaining that the picture must be like other works of fine art, something beautiful but primarily constrained to give intellectual message.

So the man on the street demands in art literary value content. He is interested in pictures telling a story or pointing a moral. He demands the picture have motive. Here, painter and public are somewhat antagon-The public does not indorse the dictum, "art for art's sake" while the painter, though willing to admit the worth of the message, nevertheless, is insistent that the art is defective when it disregards decorative effect. So, we have in the court of appeal, the artist plaintiff and the public defendant—and the critic is forced to give his judgment, but dares not exercise the prerogative of the special pleader, yet he will confess that he believes the true judgment lies not in the extreme, but in the mean, and he appreciates, from a sense of duty, his inclination to hold up the hands of the public, since he has become convinced of the deplorable result of abetting too decidedly the dictum "art for art's sake." Nevertheless, he, as a judge, must hold that decoration is a valuable asset in art exploitation.

To the painter, devoted exclusively to method, the manner of expression counts more than the matter said. His great effort is to make his tones harmonious; to get correct drawing, so as to hold the picture together as a pleasing whole; to connect the different phases; and get a general impression, to delight æsthetic taste; so he studies how to fill, effectively, the allotted space, notes whether there is a pleasing co-ordination of lines, a harmonious pattern in the association of areas of light and shade, and a well managed general contrast.

All this, the uninitiated man of taste is apt to ignore so the motive delights. He fails to appreciate that each art has its special function and of necessity fails when it attempts to transcend its limitation. Both exponents are apt to be extreme in their contention. Art is free, and must have full scope for individual expression, but, at the same time, it must be subject to direction. It must appeal to the emotions as well as to the eye. It must be decorative—but not at the expense of truth.

Make Them Want

C. H. CLAUDY

"I don't like your advertisements today." So stated a visitor to a photographer.

"Why not?"

"Because I am here, darn it!" answered the critic. "I hadn't any idea of having a picture made. Then along comes your advertisement in this morning's paper, and reminds me that my children have a right to know how their dad looked when they and he were young—and here I am!"

All advertisements may be divided, like Gaul, into three parts or classes. They are:

- (1) General publicity.
- (2) Desire-arousing copy.
- (3) Selling copy.

The portrait photographer has about as much use for general publicity as he has for a wet plate. Practically all his advertising which merely recites that George Brown makes photographs at 41144 Main Street is wasted effort.

But he has a great deal of use for the other two kinds, and most carefully should he consider which kind to use and when.

Desire-arousing copy is intended to make people who read it want their pictures made.

Selling copy is intended to make people who want their pictures made, come to one particular studio to get their photographs, or to buy one particular kind of photographs at some special price.

"You are not getting any younger; your children have a right to know how dad looked in 1926," is desire-arousing copy.

"When you want a photograph, think of George Brown; the best pictures for the least money," is selling copy.

The one is to make more customers; the other is to make a larger proportion of existing customers of all photographers into the advertiser's particular customers.

Desire-arousing copy benefits all photographers. To make a man want *a* picture is not necessarily to make him want *your* particular brand of picture.

Selling copy, if beneficial at all, benefits mostly the man who publishes it. When George Brown advertises a "special rate" and gets customers thereby, he doesn't necessarily aid John Smith to sell *his* pictures; he merely attracts, by the lower price, those who already have the desire or need for pictures.

But this is not an argument against desirearousing copy. Quite the contrary. To make this plainer, let's draw a word diagram.

In Jonesville are three photographers. Three hundred people in Jonesville every year have their pictures taken. Smith, Brown and Robinson spend their advertising time to attempt to take, each from the other, proportionately more of the three hundred. If all started even, and each had a hundred customers, one might think himself unusually successful if he should end the year with one hundred and fifty sittings, leaving the other in the lurch.

But suppose Smith puts on a campaign to make more people want photographs. Let us suppose his copy is so successful that instead of three hundred, five hundred people want their pictures made. It will be only natural if Smith, who staged the campaign, got half the business thus created. He would thus make a total of two hundred pictures in the year. Brown and Robinson, we suppose, split the increase between them; each making one hundred and fifty pictures during the year.

Each photographer has made more money, because one photographer increased the total number of people who wanted pictures.

Suppose *each* photographer had put on a campaign to increase the total number of people who wanted pictures?

In other words, the way to get more sitters is not so much to take them away from the photographers to whom they now go, by special prices and cut rates or other bargain methods, but to make new customers.

A concerted drive by all the photographers in any one locality, to arouse more interest in photographs, will always pay better than an intensive competition which looks only to grabbing the major proportion of the existing business.

A small local association, devoted to mutual advertising of the advantages of being photographed, the holding of exhibitions, the making of collections, the encouragement of amateur photography, etc., will do more, with the same money, to increase the business of all, than all the out-throat advertising ever devised.

Make them want pictures and they will come to you, your proportion. Set pictures forth alluringly, as real needs, necessities, not luxuries. Make men want pictures of their children, and women, pictures of their husbands. Make children want pictures of their parents, and show the old folks how much their pictures will be cherished if made now. Create new customers and let the "I want all I can get" photographer go on his uneven way; you'll make more money than he does!

*

Ethel: "I wonder if Jack loves me?"
Madge: "Of course he does, dear. Why should he make you an exception?"



J. T. Wachter Union City, N. J.



J. T. Wachter Union City, N. J.

Who Bears the Loss if the Bank Fails?

When A, in settlement of a business obligation, gives B a check, with plenty of money in bank to meet it, but before the check is presented and paid, the bank fails, who bears the loss? Is A entitled to consider the debt paid, or can B contend that as a check is not legal tender, there is no payment until the check is paid? This is the interesting question raised by the following letter from a Western reader:—

Kindly favor us by advising what you consider a reasonable time in which a bank check should be cashed, and for what period of time the one who issues the check is liable. We have an instance here of giving a check to a local party on a bank which closed its doors over two months after the check was issued and delivered, but before it was presented to the bank for payment. Please advise us if the party who issued this check is still liable to the payee. Since there have been so many hundreds of bank failures in the Central and Northwestern States, it might be of interest generally to business men to write an article on the status of checks issued against such banks which later are closed. T. H. & I. B.

Let me say first that a check has no standing in law as payment. In other words it is not legal tender. It is merely an order on some bank to pay certain money to the person who presents it, and for several reasons the bank may not do it. If it doesn't there is no payment and the creditor can demand payment of the debtor again. That is, he can usually do that. There is one condition under which he can't demand payment again. If there was plenty of money in bank to meet the check, and the payee delayed presentation until the bank failed, the loss falls on the payee, because if he had been on the job he would have had his money. This answers part of the question

asked by the correspondent. The other part is, what is a reasonable time to present a check after receiving it?

The uniform negotiable instruments law, which is in force in most States, contains this provision:—

A check must be presented for payment within a reasonable time after the issue, or the drawer will be discharged from liability thereon to the extent of the loss caused by the delay.

Note here that the maker of the check goes free only to the extent of the loss, that is, if loss has occurred. If no loss has occurred he still owes the money. For instance, suppose in the case cited by the correspondent the bank hadn't failed within the two months of delay that occurred in the presentation of the check. Of course the holder of the check would be entitled to his money just the same as if he had presented it promptly. Or take another illustration: Not long ago a client of mine, a good fellow, but inclined to be careless, held for five weeks the check of a man who owed him money. When he presented it for payment he found that the debtor had closed his account. Understand there had been no failure, the depositor had simply transferred his funds to another bank. He refused to give my man another check, however, contending that if he had presented the check in time he would have had his money. Of course there was nothing to this and his own attorney so advised him, whereupon he gave another check. No loss had occurred to anybody during the delay, therefore the debtor still owed the debt.

There is often considerable difficulty in deciding what is a reasonable time. A reasonable time means promptly under all the circumstances. This means in the case of a check that it ought to be presented for payment the same day it is received, or at most the next day. Any court would in my judgment hold that to be a reasonable time.

Possibly waiting for still another day might not get beyond a reasonable time, but why fly in the face of providence? Usually a business house can get its checks in bank the same day they are received just as easily as the next, if it makes a system of it. Most of the checks given for business obligations are given on banks which are not located in the payee's town. The payee deposits them in his own bank, which usually credits his account with them, but only as an accommodation; it will charge them back again if the bank on which they are drawn doesn't Now remember that a check on a foreign bank has to pass through several banks before it gets to the one on which it is

Considerable time will elapse in drawn. many cases, and all sorts of things may be happening meanwhile to that bank. Hence the importance of getting the check started on its way. I seldom or never attempt to advise anybody what a reasonable time is; I always advise getting checks in bank at the earliest practicable moment. That doesn't mean running down to the bank with them the minute they are received, but it means the same day if it can be done, or at most the next day.

It follows that the man in the correspondent's question who held a check two months is done; he must bear the loss.

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SSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

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MRS. K. P. CAMPBELL, GENERAL SECRETARY

137 North Wabash Avenue, CHICAGO, ILL.

1926 Convention at the Coliseum, Chicago, Illinois, Week of August 23

The Chicago Convention

Off with a flying start—The Official floor plans for the Convention have been released to the Manufacturers and Dealers. plans show 144 booth spaces, making approximately 16,500 square feet of floor space for the exhibitors' booths.

At the North end of the hall a platform has been provided, from which demonstrations will be given twice daily for the general public. At these demonstrations the public will be shown the art of child portraiture, fashion play photography and commercial The Picture Exhibit Hall adjoins on the South in which approximately 8500 square feet of floor space is available for the hanging of the picture exhibit.

Above the picture exhibit hall is the Lecture Room in which the regular demonstrations, for the photographer only, will be held. The color scheme for the booths and the picture hall has not yet been decided upon, but the convention office has been assured by the management of the Coliseum Company that they will do everything they can to make the photographers' convention lay-out in keeping with their art.

A letter from President Brakebill announces that he has been working hard at arranging for the program, and that he will have some important information regarding the program, very soon. It will be the aim of the convention headquarters to announce news of the convention as soon as possible. We believe that the interest in the convention lies in the kind of a program that shall be given.

The second drive for memberships has been released and the results are very gratifying. Twenty-four hours after the release, twelve active members had demonstrated their belief in their professional association by continuing their support.

With the plans being made for the most profitable year in the history of the Association in its service to the members, we want you to have your share in making things a success.

*

Giving Customers What They Want J. E. BULLARD

"They tell me that isn't a very good picture of me," said the president of a public utility corporation, "but when I had it taken I thought it was a very good likeness. However, it doesn't seem to look well when it appears in a newspaper or a magazine."

The photograph which he offered and which was to be used in a publication the company was about to issue was in reality a very good likeness of the man but was not taken against a background having enough contrast to bring the picture out well in half-tone, or at all satisfactorily in a newspaper cut. What he really wanted when he had that photograph taken was a picture to use for reproduction but he was not familiar enough with photography or with the photo-engraving processes to know that it made much difference how the photograph was taken or finished. As a result he is not entirely satisfied with the service rendered him by the photographer.

Such cases as this would indicate that it would be wise to make certain at the time of the sitting whether or not the sitter is going to need any photographs for reproduction. In these days of magazine publication, of the multiplication of social, civic and business organizations, of picture sections in the newspapers, and of the various other mediums in which photographs are used, more and more people are getting their pictures into print, and one never can

tell whether or not the photograph the person has come in to have taken is to be used for some publication.

If the photograph does not show up well in reproduction, the chances are the photographer will be blamed, even though he is not actually at fault, since he was not informed in advance that the photograph was to be used for reproduction. There is but one way of making certain that the customer gets what he wants and that is to make certain just what he wants the photograph for.

When an engineer has photographs taken of work under construction, he wants accurate and reliable records. The photograph must show as much detail as possible and the perspective be as good as conditions permit. Retouching the photograph to correct any faults is likely to spoil it for his purposes. He wants a record picture. He cares little about artistic appearance. He does insist on accuracy. The photographer who takes clear pictures is the one who satisfies him.

Usually when an engineer has a photograph taken of a machine, he is going to use that picture in a catalogue. He wants nothing but the machine to show. There must be nothing else to detract attention and those parts which are a special feature to the machine must be made most prominent.

The photographer who will please him is the person who is able to bring out the points he wants brought out and who can take a perfectly clear picture against a white background so that practically no retouching will be necessary. An over-exposure will please him much better than an under-exposure and he doesn't want any shadows to speak of in the picture, no more shadows than are absolutely necessary to bring out the form of the different parts.

When a real estate man, on the other hand, has a photograph taken of a residence he has for sale, he wants a picture that will have all the selling power possible. He wants it to show all the points about that building which will appeal to a possible purchaser. If the grounds around the building are especially attractive, then he wants to have this shown, perhaps making the building itself only an incident in the picture. It isn't exactly an artistic picture he wants. It is a selling picture. It must also be a picture that will reproduce well.

In the case of the first engineer mentioned, a graphic record is desired, a record accurately made which shows the rate of progress, or the percentage of completion. What the second engineer wants is virtually an assembly drawing. He wants something that will look very much like the result he would have if he set a good draftsman to work drawing the completed machine. There must be plenty of sharpness and contrast and all the visible parts of the machine must be perfectly distinct in every detail.

What the real estate man wants is a sales talk in the form of a picture. If he finds a photographer who can take the sort of photographs that actually sell real estate, he is going to patronize that photographer in the future. He is interested in anything that will help make people want what he has for sale.

Another type of sales photograph that ever promises to be in great demand is the photograph of machinery and appliances in actual operation in industrial plants. During the past few years a number of new publications have been started using such photographs. There is one little magazine devoted entirely to installations of industrial gas appliances. There are magazines using photographs of installations, of electrical appliances, of oil appliances and appliances of other kinds.

What the magazine editor wants in each case is a photograph which reproduces well and which shows the appliance in actual operation. As a usual thing it is not easy to get photographs with any action in them. A good share of them do not even show a human being. They are just pictures of the appliances or the machine and tell no story.

Most of these photographs are taken for

the company selling the fuel or energy used or for the concern manufacturing the machine. They are used both for reproduction purposes and for portfolios of photographs of the installations. It not infrequently happens that the person having the picture taken does not himself know what he wants and he does not get what he wants unless the photographer has given the subject some thought and knows the exact type of photograph which will best meet the needs of his customer.

As a matter of fact, a good many of these pictures are now being taken by amateurs for the reason that with a little hand camera, a flashlight outfit and a light weight tripod, results can often be obtained by a person with comparatively little experience in photography but a good deal of experience in what is really wanted, that are comparable for the purpose desired with the work of a professional photographer. The photographic work will not be as good, but the picture may be better for the purpose unless the professional has learned just what his customer really wants.

Many writers for the magazines using this class of photographs make it a practice to take a good share of the photographs they use because they find it easier to do so, more than because they find it cheaper. Not infrequently they can get pictures of better story value in this way than they can get when they have a really good photograph taken by a commercial photographer. However, let any commercial photographer place in his display case a photograph that is exactly what the writer wants and that photographer is certain to sell a print at least and he is likely to secure business he did not expect to secure. This business may not come from the person writing for the magazines. It may come from the concerns about which he writes, or the manufacturer of the appliances, for it must not be forgotten that when the photograph is reproduced it has a wide circulation, and if it is an outstanding photograph, is going to attract more than the ordinary amount of

attention, in some cases sufficient to cause readers to write to the magazine publisher to learn who the photographer is, if the name and address does not appear beneath the picture.

A goodly portion of the people having photographs taken today do not know what they want. They may know what they want them for or they may not know of all the purposes for which they will use them. This means that it is well to take the type of photograph that will serve the greatest number of possible uses to which that particular picture may be put. It is better not merely to take a photograph but rather to find out what the customer really wants and then give him exactly what will meet his needs. When that is done, the customer is bound to be satisfied.

*

The Studio Library FRANK FARRINGTON

You realize the importance of an extensive library for the doctor, the lawyer, the clergyman. You know how necessary it is for such men to make constant use of their libraries. Have you realized that it is almost as important for the photographer to build up a library in connection with his business and professional labors?

For the photographer to think he can keep informed regarding what is new and important about his work simply through what he learns right in the operations of his own studio, is little different from the physician expecting to learn about new remedies, new forms of treatment, new operating accessories, new theories of medication and diagnosis through his experiments with his own patients.

There are more things discovered every year in regard to photography than any one man could dig out in his own experiences in a lifetime. He who decides to go his own way and pay no heed to what others have discovered and published and made available for his use, is soon going to be hopelessly out of date in his methods.

STUDIO ENLARGER



For 5x7 Negatives or smaller

\$2450

WILL do all you can ask of any enlarger. Will make enlargements any size. It has a silvered and highly polished parabola-reflector. Your Camera can be clamped to lensboard of enlarger, or, your lens may be mounted directly to lens-board. Uses any size light up to 400-

Watt concentrated filament. It is built for service.

Projects either vertically or horizontally. No lens or bulb is furnished at this price. Money back if found unsatisfactory after ten days' trial. Send in your order with remittance now.

CENTRAL CAMERA COMPANY

112 S. Wabash Avenue, Dept. B-4

CHICAGO, ILLINOIS

PHOTOGRAMS OF THE YEAR 1925

- ¶ Not only is "Photograms of the Year 1925" a record of the progress in pictorial photography, but it is a veritable "feast"—a source of inspiration and pleasure.
- ¶ The best photographs of the year were selected for this annual from those shown at the London Salon, the Royal, and other exhibitions by the leading pictorialists of the world.
- ¶ Last year 14,000 copies were sold in one week! The book is published in England, and there will be but one shipment, so in order to secure a copy of "Photograms of the Year 1925," you must place your order NOW—but that's easy—

Just fill in the coupon and mail with your check TODAY

FRANK V. CHAMBERS
636 South Franklin Square. Philadelphia, Pr

636 South Franklin Square. Philadelphia, Pa, Please reserve a copy of "Photograms of the Year 1925" for me. My check is enclosed for

. \$3.50 cloth, post paid. 2.50 paper, " "

Name

Address

You would think a patron of yours a fool if he would not listen to what you were trying to tell him about a finer and more artistic piece of work you could do for him if he wished. And yet do you always welcome every opportunity to accept information made available for you to your possible advantage if accepted?

The photographer needs a shelf or a book case where he shall keep the books about his profession, books on the technical and books on the commercial side of the work, also catalogs and pamphlets—any literature that

contains information he does not already have.

Not the least important feature on the photographer's five-foot book-shelf should be a file of the photographic periodicals to which reference may be made for information about special articles and advertised products. This whole studio library should be kept in good order, and new reading matter should be added frequently. Money spent for books and periodicals about the profession will be money invested where it will return the biggest possible dividends.

How Commercial Photographers Cash in on Special Events

FRANK H. WILLIAMS

Some commercial photographers are wonderfully successful in cashing in to the limit on special events held in their localities and, no doubt, it will be interesting and profitable to other commercial photographers to learn about the methods used, as in doing so they can probably secure worth-while ideas and suggestions which they can use to good advantage in their own businesses.

One Southern California commercial photographer always makes a good thing out of the county fair held in his city.

This fair is always advertised by means of some particular form of wearing apparel which is donned by all the men and boys who are interested in the proposition. One year it will be a large sombrero with band giving the date of the event. Another year it will be a special shirt of some sort.

Of course, this use of special apparel in this way means more business for the clothiers, who put in considerable stocks of the goods in order to take care of the demand.

The photographer, considering all this, felt that it would be good publicity for the clothiers to place actual pictures in their show windows depicting the officers of the fair wearing the special apparel. So, each year, he goes to the officers of the fair, gets them to put on the special apparel, photo-

graphs them and then sells the pictures to the clothiers of the city, who gladly buy the pictures and place them in their show windows along with displays of the special garbs.

In addition to selling these pictures, the photographer disposes of copies of the pictures to the local newspapers, to local concerns that issue house organs in which they wish to run some advertising matter for the fair and to local stores in other lines of business than clothing for use in their window displays.

All this helps business, of course, but the best part of it for the photographer is that his enterprise along this line has made such a deep impression on the officials of the fair that they always employ him to take the numerous pictures for which there is always a need at a fair—pictures of exhibits, crowds in attendance, entertainers, etc.

A middle-western commercial photographer thought that he saw a real opportunity for himself in a "Buy at Home" week that was being staged in his home town.

During this week there were displays in the show windows of all the down-town stores of goods manufactured in the home town and a strong effort was made to greatly increase the quantities of these goods purchased by local people.



Taken with Ilex Photoplastic by W. T. Adderley

There is a distinctive application for the

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Manufacturers of

Highest Grade Photographic Lenses and Shutters, Projection Lenses and Condensers

> Designers of all types of Special Optical Equipments

Of course all this attracted a great deal of attention but to the photographer, thinking deeply about the matter, it seemed as though the preliminary announcements indicated a missing link in the publicity and hook-up.

Accordingly, the photographer went to the secretary of the event, who had charge of most of the publicity for the affair, and put this proposition up to him:

"This home town buying week is a great proposition and will help local manufacturers immensely, but there's one weak link in the chain of publicity. The stores are going to stage window displays of the goods manufactured locally and give the names and locations of the factories where the goods are made, but there should be more of a visualization in the window displays of the local manufacturing business than this. There ought to be pictures of the local factories with their displays of goods. And I'm the man to take these pictures."

"By Jove," exclaimed the secretary of the event, "that's an idea! You're right about it. I'll take you around to the factories that are coming in on the proposition and suggest to them that such pictures should be taken."

About eighty per cent of all the local factories saw the desirability of having such photos included in the window displays of their goods and the result of all this was that the photographer secured a really tremendous amount of work to do.

In another Southern California town a pageant was scheduled to be given to help a worthy cause. It was to be held each week-end for a number of weeks. All of the actors in the pageant donated their services and they came from a number of different nearby cities.

In all this, what chance was there for a commercial photographer to get any money, particularly when as little money as possible was being spent by the promoters of the event on the proposition because they wished to keep expenses down and run up as big profits as possible?

The photographer thought the matter over carefully and finally hit upon an idea.

He found out the places where the young people who were the chief actors were employed; these places being stores and offices in the different nearby towns and cities. Then he went to each employer with this sort of a proposition:

"You want to do what you can to make this pageant a success, of course. why you are raising no objections to one of your employees taking part in the pageant. Also you want to get as much credit as is due you for the way in which you are assisting the pageant people in putting the proposition over. You can get the credit that is coming to you and also boost your business by putting in your show window a photograph of some scene of the pageant in which your employee takes part. With this photograph you can have a placard giving the name of your employee stating that he is taking part in the pageant and urging everyone to help a good thing along by attending the pageant. This will please your employee and, in fact, make the employee that much more anxious to help you. This will attract additional attention to your show window, because pictures in a show window always attract more attention than just plain window displays and all this will also please everyone who is anxious to see the pageant achieve success. All of which is bound to be a mighty good thing for your business from every angle."

"That's a mighty good suggestion!" exclaimed the prospect. "I'll take some snapshots of the pageant and put them in my show window, just as you suggest."

But the commercial photographer had figured that this sort of a comeback might greet his suggestion and he was ready for it.

"Snapshots will be fine," said the photographer, "but snapshots alone won't give you quite the desired results. You should have a big, clear picture as the central feature of your show window, a picture that you have evidently spent money to secure.

If you spend money for one picture, the people who are interested in the pageant will feel sure that your interest is deep. If you only use snapshots, the whole thing is apt to look rather cheap and the pictures will be so small that people looking through the window won't be able to see them clearly. Let me take the big central picture for you."

In this way this photographer worked up a lot of business that he would, otherwise, never have secured in the world and there's no doubt but what other commercial photographers could do the same sort of thing with equal success.

Cash in on special events in your locality, Mr. Photographer. Every county fair, street fair, home coming week, dollar day, etc., is a real opportunity for you.

What Cut Prices Mean

Patrons of the studio have so much to say about prices, quoting competitors' prices so freely, and sometimes so aggravatingly, that the photographer is apt to get the impression that price is the all-important thing about satisfying and pleasing the public.

Once a photographer gets to thinking largely in terms of prices, it seems to be difficult for him to get back to a quality basis. He may even develop the idea that the short road to business success is the cut price road.

Sometimes it may be advisable to match a competitor's cut price on some standard type of work, but if you set out to meet the single special price of each competitor who features one grade of work at a low figure, you will soon find you are cutting prices on all your work, and no profit is left on any of it.

For the photographer who does the best work he can, who takes a pride in the quality of his pictures, to think he should or can meet the prices of competitors who are operating on a price basis, making popular priced photographs, is to make a mistake.

Everybody's Portrait for Mothers' Day

In what way can those tender emotions felt on Mothers' Day be so gracefully and happily expressed as by the exchange of portraits between mothers and children? There is hardly a stronger argument for the portrait photographer throughout the year.

And to assure that high quality of work of which you are so proud, but with the maximum of convenience and the least effort, replace your old studio outfit with a new up-to-date Century 9A outfit. The 9A has all the latest refinements, is made to last through years of hard service, and, as important, is so well finished as to merge inconspicuously into the appointments of the finest studios.

The 9A is an 8 x 10 outfit with 36 inch bellows draw, a 9 x 9 lens board, and is capable of working from 14 to 49 inches above the floor. The complete outfit sells for \$175.

See it today at your Stockhouse

EASTMAN KODAK COMPANY

Folmer & Schwing Department

Rochester, N.Y.

Cheap work can be turned out at a profit, but good work cannot be turned out at a profit if priced to meet cheap competition.

It is important that the photographer take account of his expenses when making his prices. If you cannot get a profit on the work you do, why do it at all? You are not in business for fun, and you cannot remain in business unless your work shows a profit day in and day out.

Have you ever figured out how much you must increase your volume of receipts in order to take care of your expenses when you cut prices?

For example, if you figure on getting a 50 per cent gross profit, then a dozen photographs costing you \$8, bring in \$16. If you cut the price on that job to \$12, you cut your gross profit 25 per cent. You have then fallen short by half of realizing your desired 50 per cent gross profit and you have doubtless eliminated entirely any net profit. In order to get that \$8 gross profit on business, you must doubt the sale. You must sell two dozen photographs instead of one dozen. In other words, if you cut your gross profit 50 per cent, you need to increase your volume 100 per cent.

You can make a similar set of figures on any proposed price reduction, and it requires very little intelligence to see that a small cut in price will eliminate all of your net profit unless it results in very materially increased volume.

It is a wise photographer who is not stampeded into meeting every cut price his patrons report to him, or that is actually advertised. Cut rates may lure away some of your trade. They disorganize business. The price cutter may cut himself out of any profit and ultimately go to the wall, and yet while he remains he injures the business as a whole. Don't let the price cutter take you along down hill with him.

Estimate carefully the profit you must have in order to continue successfully in business. Then try to get at least that much profit on every kind of work you turn out. Don't think to make up on \$1,000 worth of work at a gross profit of 50 per cent, the loss of gross profit taken when you let another \$1,000 in business go for a 25 per cent gross profit, not when your average gross profit needs to be 50 per cent. The \$1,000 of business returning \$250 gross profit when you should have had 50 per cent, means that—to make up, another \$1,000 in business must be done at a gross profit of \$750!

It is an easy matter to cut a price, thinking to make up somewhere else for the reduced profit, but it is not so easy to make up somewhere else.

Cut prices almost inevitably mean cut profits. They are very apt to mean the elimination of net profit, because the margin allowed for that is often very narrow.

*

The Collateral Note M. L. HAYWARD

The photographer had done work for a customer on a three months note, and also took a note of a third party payable to the customer, by way of collateral security. Later on the photographer endorsed both notes to a creditor, and the creditor handed the collateral note to the customer for collection.

"This note's payable to you—you collect it and hand over the money to me," the creditor suggested. The customer collected the note in due course, but pocketed the proceeds.

Then the creditor threatened to sue the photographer on his endorsement of the original note.

"Return the collateral note, and I'll pay you," the photographer agreed, and the creditor explained what had happened to the note.

"Then, if you can't return the collateral note, you can't collect on the other," the photographer contended, and the Supreme Court of South Dakota in a recent case reported 201 N. W. 713, ruled in the photographer's favor.

"It would seem that a statement of the fact is sufficient and certainly any extended discussion of the issue or citation of authorities is unwarranted. When the creditor took the note, he became responsible to the photographer, either for the return of the note to the photographer, upon the payment of the principal note, or in case the principal note were not paid, then it became his duty to collect the collateral note and credit the photographer with the proceeds," was the reasoning of the Court.

Photography as an Educational Factor

FRED EDWARDS

Though we cannot all be photographers, there is no reason why photographic science should not be more fully developed, in colleges, schools, homes, and elsewhere, wherever a suitable opportunity presents itself. One must admit that photography has made wonderful progress since it was first discovered. It may not be altogether erroneous to state that photography is still in its infancy stage; not a day passes but this interesting and instructive science becomes more and more indispensable to one and all. Considerable results have already been attained in the way of discoveries. There is really no telling what photography is capable of accomplishing, given greater profound study. This said, we cannot do better than do all we can to assist its development in all directions. By adding to the increasing popularity of photography we shall be rendering sterling services, not only to the industrial and scientific worlds, but also to humanity in general, which has so far derived such wholesome benefits from photographic science—certainly one of the greatest discoveries ever made.

Why should not pupils in the public schools acquire not only a knowledge but a still greater knowledge of photography? We say this notwithstanding the cry that the schools are trying to teach too many things, and, in consequence, are teaching nothing well. It may be true that in some schools nothing is taught well, but if so, it is not because too many subjects are taught. The fact is, in most of the schools, the course of study is lamentably inadequate to the practical needs of life. But domestic and social and business and public life have been broadening by every new discovery in nature, and by every new adaptation of her forces to the wants of man. If schools are to fulfill their mission, to prepare the children for life, there must be more flexibility, "The BEST should be good enough for all"

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Commercial, Photography 105 106

more power of adaptation, that they may change with the changing life of the people.

When photography was known only as a "plaything" so to speak, serving no more useful purpose than to astonish or amuse the gaping students in a college classroom, it deserved no place in the public schools. But now it has ceased to be a curiosity, and has become an acknowledged "good and faithful servant;" its use is not a luxury, but an absolute necessity; it touches the life of the poorest man at a hundred points; helping to determine his wages, the quality and cost of his supplies, his personal safety and his intelligence. Because photography has become so potent a factor in the everyday life of us all, we say some knowledge of it should be gained in the schools, etc. We do not say this because it is our hobby. We say the same of steam and water and air, of heat and gravitation. People ought to know something of the world in which they live and of the forces at work in it, and if education means anything, it means fitting them to get this knowledge.

Would you teach telegraphy in public schools? Would you make all the children photographers? This is not what the schools are for. Schools have three ends-knowledge, method of study, and culture—which is control of the faculties, so as to determine their products. The second and third of these ends are more important than the first, because the knowledge gained in the schools must necessarily be small in amount, but if the pupils go out with a good method of study and with faculties under control, all knowledge is within their reach. But knowledge, and method and culture are of two kinds—general and special. For instance, the knowledge that iron is malleable may be called general; the knowledge of the color which shows the proper welding heat is special. That control of the eye which enables its owner to observe quickly and accurately the qualities of the object he wishes to know is a general culture, and is to be distinguished from that special acuteness which

FRANK V. CHAMBERS

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PHILADELPHIA

enables the shepherd to distinguish the individuals of his flock. The proper function of the schools is general knowledge, and culture, not special; principles, not practices; sciences, not arts.

At this point the advocates of manual training in the public schools make a fatal mistake. The culture they aim at is special—to plane, to hammer, to file. These are useful accomplishments, but not more so than ten thousand others. These people assume that the crying want of the times is more men trained to use their hands. The assumption is false. It was true in the middle ages, and the guilds were organized to meet the want. The want of this age is more men to use their brains. Heads win now, not hands.

The difference between an unskilled and a skilled hand-worker in any business is immeasurably small compared with the difference between the best hand-worker and the brain-worker in that same business. And this difference is increased by every machine that is invented. The age demands directive skill and energy, not muscular-not men who can shovel more gravel, but men who can understand and manage a steam shovel. Your manual labor school may send out boys who can plane a board well, if the board and the plane are furnished. Let the minds of such boys be so trained that they would be likely to invent a plane or find a substitute for the board.

No, we would not have the schools teach telegraphy, but we would have them teach the nature and principles and laws of photography, and we think they can do it. It cannot be done by compelling the pupils to commit to memory a book on photography. That is the bane of the so-called science teaching now done in the schools. It substitutes words for things, information about photography for photography itself. A writer has said that it is not the work of the teachers to give us science, but directions for making ourselves scientific. What is meant by being scientific? To observe

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exactly, to define precisely, to classify correctly, to explain rationally.

This shows us what the schools should do, and the order of doing. First, they must teach to observe exactly. This necessitates bringing before the pupil for his observation and thought, experiments showing the simple phenomena of photography. The more simple the means used, the more will the pupil be encouraged to experiment for himself, and when he begins to do this, and not before, or not till then, he begins to become scientific. The work of the teacher is not to tell, but to direct. Nothing should be done for the child which he can do for himself. Following the example of Tyndall and Faraday, the teacher may lead the pupil along step by step until he has discovered for himself all the important principles of the science of photography. This stage of the work belongs to the lower schools, and can be done better there than anywhere else. The other parts of the work—defining, classifying, and explaining, belong to more advanced grades, and can be done there if the elementary work has been well done. Much of the scientific work now attempted in the higher schools fails to give satisfactory results because no foundations have been laid in the study of facts.

In addition to the study of facts and principles, their practical application should be shown. Home-made models of photographic apparatuses might be shown, and the children stimulated to construct such for themselves, and besides this, they should be directed to observe all these applications in actual operation.

A closer connection between the schools and practical life is most desirable. Practical photographers by suggesting simple experiments or devices can render very valuable and welcome services.

"Ah wins."

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Editorial Notes

The American news photographer, sent abroad by his company to produce startling stills and amazing reel stuff, is regarded as "like nothing human" by foreign editors.

There is an advanced system possessed by the American camera man that confounds a European until he begins to get the idea. That there is an American style in news photography sounds as absurd to a Frenchman as though he were told there is a technique in chewing gum.

Let us take a news story as an example:

A little boy is kidnapped. An American camera man gives himself the assignment. The conventional thing is to line up the distressed family on the curb and shoot

them, but for the American, not. He gets "appeal" by showing a father and mother sorrowing by an empty crib and a little sister at a table supposedly writing a letter to the absent one.

The Yankee news photographer never means to take any one looking into the camera. Every effort is made to make the picture look casual.

Europe cannot understand why American news photograph firms maintain staffs in foreign capitals. After all, only Americans know what America wants, and often Americans do not know what Europeans want. As an illustration: An American wanted to take a photograph in a ruined city in Italy. There were dozens of huge earthen jars sunk in the ground, once used by the ancients for storing grain and olive oil. The photographer's instinct told him that the picture would be a dead one unless something were done to liven it up, so he got a girl tourist into the view, peeking into one of the jars, and then he wrote a caption about the jars not being those in which the Forty Thieves were fried, but just storage

As well as sending his picture to his firm in New York, he showed a duplicate to the editor of a leading French publication, who said it was a good enough picture, but "why the girl?"

The same camera man had similar difficulties in England, but lest it be imagined that the British photographer is not to have justice done him at our hands, we advise hats off to the Englishman who gets pictures in jostling crowds and under weather conditions that would give a heavy jolt to an American coming from clearer skies and from where there is less competition.

As to the latter obstacle, there is a weird tale of a great race on one of the English tracks where a roughneck was hired for an attractive sum to dash about like a madman at the critical moment of the event and put out of commission all motion picture cameras except those of the company that hired him.

All the same, it is pretty generally admitted abroad that Americans are great for getting through with first pictures of events—in the patter of the profesh—"copping news picture beats."

32

How would you like to spend a winter photographing in North China, using a lamasery as your laboratory?

We, in America, provide a manse for the Presbyterian minister, a parsonage for the Methodist and rectories for the Episcopalian and the Catholic. In North China, the spiritual director is a Lama—hence lamasery.

The National Geographic Society has an expert in autochrome photography at work in North China, Joseph F. Rock, who is taking pictures of the colorful lamas and natives.

He has been admitted, with his camera, to the religious services of Lamaism—functions rarely seen, much less photographed by white men, and makes his headquarters in a lamasery very kindly provided by a potentate in that region. A large consignment of plates and color screens, special lenses and so forth, has recently been sent him, packed for transportation by camel and coolie.

Another member of the staff of the N.

G. S. is working in Greece and the Holy Land; later he is to go into the Russian Trans-Caspian, and will bring out color plates of scenes in Bokhara, Samark and Mery.

Another of the staff went with MacMillan to the Arctic, and took the first natural color photographs in far northern regions. Later he went to the West Indies and Central America for pictures of more genial climes.

Still another N. G. S. photographer made a tour of Burma and Tibet; from the first country he brought pictures of the tree from which is produced chaulmooga oil, a potent remedy for leprosy, and from the latter, nuts of the blight-proof chestnut tree.

*

A vast variety of investigations are made in the laboratory of New York Police Head-quarters. Enlarged photographs of finger prints are preserved, with the utmost care, in systematically arranged file cases. Enlarged photographs of revolver barrels and bullets are studied in order to identify the pistol from which a certain bullet was fired. Evidence sufficiently conclusive to force conviction is often found from such evidence.

In this workshop of the sleuths of Manhattan, photomicrographic examinations of threads, bits of string, shreds of clothing, even dust from discarded clothing, have showed up the crook.

Today a group of detectives go out on a murder case. Not an article about the scene of the crime is allowed to be disturbed before police photographers have taken views and measurements of every detail, so that at anytime afterward, all features may be studied for clues.

×

Old Boxley considered himself a lady-killer, though the ladies seemed unaware of it. He was walking with a friend when they passed a pretty girl. At once he turned to his companion with a superior smile.

"Did you see that charming young lady smile at me?"

"Oh, that's nothing to worry about," replied his friend, consolingly. "The first time I saw you I laughed out loud."

Selling the Studio with Letters

CHARLES F. GOODNOW, JR.

William John Shanahan, a physical culturist, petitioned the Lynn, Mass., court to change his name to "Hugh Manity," for advertising purposes.

Mr. Shanahan was after something different.

Originality is the essence of advertising, and original ways of advertising win the coveted attention.

Selling by letter is, of course, as old as the proverbial hills, but it is an effective method overlooked by many photographers. When the word "advertising" comes up, one's mind naturally turns toward the local paper—which is good as far as it goes. But a paper does not reach all desirable prospects—and "all competitors use it."

Your advertisement in the newspaper will be seen and read by a certain per cent of the readers. Your advertisement in the form of a letter will be seen and read by practically every person to whom it is addressed, if it has been properly written. And there will not be a thousand and one other announcements clamoring for attention.

But don't address a photo-service letter to a business address. Send it into the home. That's the prospect's weakest sales spot. There he is in a more receptive mood; he has the time and the inclination to read it. If he overlooks the letter, it will probably not escape the maternal side of the household.

The first thing to consider in a letter campaign is the letterhead. Don't be content with the letterheads ordered from the lowest bidder—they have the lowest bid for business.

Color plays a highly important part in a mail-selling effort. One of the large mail order houses discovered that a color page in their catalog sold ten times as many goods as a black and white page featuring precisely the same merchandise at the same price. This applies to retail selling as well as to mail order. Photographers should cash in on this idea.

But don't let your printer daub the sheet with a lot of gaudy colors. A few touches are enough. On the letterhead there are chances to put over any number of good ideas. It can be made interesting; it can tell in word, picture and color of your service in an interesting way—in a way that will make your prospect think of Blank's Studio whenever he thinks of photographs. And that is good advertising.

Letterheads of this character will cost more than the drab, cold-type things that remind one of a November rain storm. But in the final summing up, a good two or three-color sheet will add but a fraction of a cent to each letter mailed; and in moderately large lots the charges for good drawings and plates when absorbed in the order will hardly be noticed.

Some sort of an addressing machine is necessary for a worthwhile campaign. Hand addressing is laborious and costly at best.

A mailing list of, say, 1,000 desirable names could be used to begin with—depending, of course, on the size of the business, population of the city, etc. This list could be divided into four parts, if one desired to send a monthly letter, and 250 letters mailed each week. This might be more convenient than mailing to the entire list at one time.

Letters should be written simply and sincerely. If one can forget he is writing a letter, and put down on paper the words that would naturally be used in speaking to a customer, they would be more effective. Too fine writing has no place in selling by the printed word. It may please the writer to adopt a Pierre Loti style, and it might make interesting reading, but the chances are it will leave the service up in the air. Make the letters plain. Make them human. Make them original, different, distinctive. This can be done without straining for effect. Don't mention competitors.

The first paragraph should be made unusually interesting. It should grab the

prospect's attention and hold it—make him want to read the rest of the letter. If your studio is in a fairly small city, the letters can be made somewhat neighborly, but don't become too confidential. Just suppose, for instance, that a minister whom you knew had patronized your studio. He was impressed with your service, etc., and had dropped a few remarks to that effect. Here, then, is original material for a first paragraph:

The minister said we had quite an establishment here. It was very nice of him to say this, and we appreciate the compliment. We think that perhaps you, too, would be pleased with our service.

After the first paragraph, the small talk should be forgotten, and the business at hand taken up. Tell what kind of service you have to sell. Mention items, figures, facts. Mention prices. A great fault with many sales letters is that they do not mention prices, and that is what ninety per cent of the prospects desire to know. If, however, charges are rather high, it is sometimes wise to overlook them until the prospect becomes interested.

Tell how many photographs are taken in a year. Tell how many feet of moving picture film these same pictures would make if reduced to proper size and joined. Tell how many average magazines they would illustrate. If all your subjects joined hands, would they extend the length of the city?—into the next county? Give a brief history of photography from its inception. Compare the methods used in taking a "tin-type" with those in your modern studio. Where was the first photograph taken? Why are primitive races afraid of the camera—the "evil



eye"? Dig out some interesting facts about Daguerre, Niepce or Talbot and make them into a short biographical sketch. Such ideas, with variations, can be used as subjects for a letter. But don't forget that you are advertising and selling your service.

In the last paragraph, try to induce immediate action either by command or suggestion: "We should like very much to have you try our service. Drop in today."

If letters tell facts, are simply and strongly worded, and have a touch of human interest, they will get results.

Tomorrow and Your Location FRANK FARRINGTON

You are in business to stay. What is the outlook for your present location being as good ten years from now as it is today?

In most cities conditions are changing. In some they are changing very rapidly, and the automobile has much to do with their change.

Perhaps your business has already felt the influence of too much traffic on the street and too little space for parking cars in your vicinity. The matter of parking space vitally concerns the photographer. The drug store patron hops out of his car, goes in and make his purchases and is out and gone again in a few minutes. The "No Parking" sign does not hamper him and the half-hour limit means nothing to his errand. But to the photographer's patron it is a different matter. The half-hour limit may easily be overstepped when there is photographic work to be done.

You cannot arrange, as big department stores do, to send a patron's car around to a storage place you operate free. Your patrons who come in their finest gowns may not want to walk a half-dozen blocks from their car, especially if the weather or street is wet. Traffic may be increasing around you and parking restrictions may be made more stringent any day. What are you going to do about it? What will it be like ten years from now in your particular vicinity?

You don't see much difference from day to day. Tomorrow will not find conditions as to location much different from today. But look ahead ten years and what may happen? To realize that much may happen, you have only to look back ten years and see what has happened.

Don't wait until you will be compelled by shrinking business to make some change. Don't wait to make a radical change in location or methods or policy ten years from now. You will be ten years older then and conditions for the change may make it more difficult for you. Look ahead and make up your mind now about your next location and then get to it as soon as you can and begin making it profitable to you.

Bear in mind, in choosing location, that if increased numbers of automobiles make it harder for people to reach you where you are, right in the retail shopping section, perhaps the same thing will make it easier for people to reach you in some location outside of the crowded section.

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

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CHARLES AYLETT SECOND VICE-PRESIDENT 95 YONGE ST.

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MRS. K. P. CAMPBELL, GENERAL SECRETARY

137 North Wabash Avenue, CHICAGO, ILL.

1926 Convention at the Coliseum, Chicago, Illinois, Week of August 23

President Brakebill is making big efforts on the program for the Chicago Convention and expects to announce it within the next few weeks. Hitherto the P. A. of A. programs have not been prepared so far ahead, but every indication points to the preliminary announcement fully three months in advance of this convention.

Entries for the P. A. of A. Summer School are coming in quite lively, and indications point a full attendance. As there are but 108 reservations, a speedy enrollment is advised. A few particulars, printed from the prospectus, will prove of interest.

The dates set for this year's class are— JULY 26th TO AUGUST 21st

This is the four weeks immediately preceding the National Convention at Chicago (August 23 to 27), and as Winona Lake is but 100 miles east of Chicago (40 miles west of Fort Wayne, Ind.), and on the main line of the Pennsylvania Railroad, it will be most convenient to run up to the Convention directly from the School at a slight additional expense.

The Directorship of the School will again be entrusted to Mr. Will H. Towles, of Washington, D. C., he having held the same position the past four years. With the experience thus gained, coupled with his well-known ability as an operator, lecturer, and organizer, the plans for 1926 are sure to be well laid and executed. Associated with Mr. Towles will be specialists in retouching, printing, and other branches of the Photographic Art.

Each week of the four weeks' course will be devoted to the development of a broader understanding of light and shade, demonstrated by the Director and carried out, experimentally, by the student. In each of these, the students will be required to follow their work through from the making of the negative in the camera room to the photograph that is submitted for criticism or

rating. Specialized instruction will be given in the following prescribed courses:

- (a and b) Operating under day and artificial lights. Two hours camera room work per day for each student. Personal criticisms by the Director.
- (c) Developing. All branches of darkroom work taught under personal supervision of an instructor.
- (d) Retouching. The department will be under an able instructor.
- (e) Printing and Enlarging. Under supervision.
 - (f) Finishing. Trimming and mounting.

The following resolution has been adopted by the Board of Trustees of P. A. of A. Summer School regarding the policy of the School for the year 1926:

- 1. All students must be members of the P. A. of A.
- 2. The School is essentially for those with a practical knowledge of photography.
- 3. It shall be the policy of the School to simplify methods.
- 4. The following courses are prescribed for 1926:
 - (a) Operating under daylight.
 - (b) Operating under artificial light.
 - (c) Developing.
 - (d) Retouching.
 - (e) Printing and enlarging.
 - (f) Finishing.
- 5. It shall be the policy of the School that each student must attend at least 80% of each of the prescribed courses. Any student failing to meet this requirement shall be dismissed from the School. Each student shall be required to develop the negative and make the print that he or she presents for criticism or rating.
- 6. An examination will be held the last three days and no certificate will be given any student not in attendance at this examination. Students not following the spirit of the rules will not be permitted to attend another year.

- 7. The attendance for 1926 will be limited to 108 students, to consist of six classes of 18 students each.
- 8. The following daily distribution of time will prevail:

Assembly	mi	nutes
Operating, day light	1	hour
Operating, artificial light	1	hour
Dark Room	1	hour
Retouching	1	hour
Printing and Enlarging	1	hour
Finishing	1	hour

The four weeks' course at the P. A. of A. Summer School is open to members of the P. A. of A., for \$50, of which \$10 is required in advance as a registration fee. It is strongly recommended that prospective students mail their fee at once to the General Secretary.

REMEMBER, there will be but 108 reservations made. Balance of tuition is payable at the School.

Make all checks payable to the Photographers' Association of America, and mail to the General Secretary, 137 N. Wabash Avenue, Chicago, Ill.

*

Overheard in the Lobby of Hotel McAlpin

"Well! my dear sir, you surely missed enjoyment of a great party by failing to attend the set-out at the Hotel McAlpin on Friday night, March 26.

"The great gathering opened our eyes to the fact that there are legions of photographers in New York who love to dance. We never would have believed it.

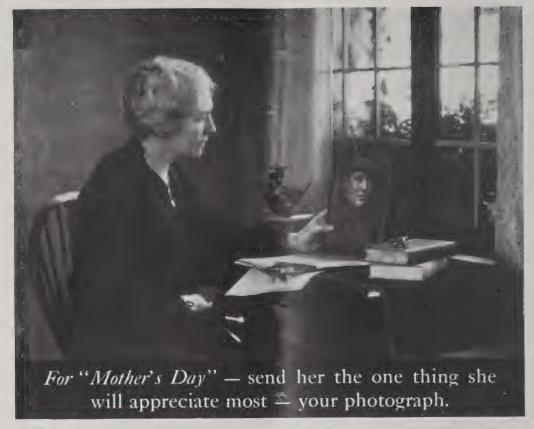
"And, oh boy! you missed seeing the girls—and Bill, if the photographic profession has nothing else, it would carry off first prize for beautiful wives and sweethearts.

"The decorations beggared description, they were in such superb taste. I wouldn't have missed the performance for anything. And the music: it was just ravishing, and the 'eats' a gustatorial surprise.

"And, Bill, I anticipated from the start a good show, for you should have seen the way the affair was opened. On entering, the lights were so dimmed that you could see only the outline of things—a bugle sounds—a salute is fired—and all of a sudden a searchlight illuminates 'Old Glory'



DINNER-DANCE OF THE COMMERCIAL PHOTOGRAPHERS' CLUB OF NEW YORK, HELD AT THE HOTEL MCALPIN, NEW YORK CITY, MARCH 26



Courtesy of the Eastman Kodak Co.

"MOTHER'S DAY" SHOW CARD REFERRED TO IN MR. RUFFNER'S ADDRESS AT THE MIDDLE ATLANTIC STATES CONVENTION

floating grandly to the breeze, communicated by two great electric fans, the band playing the national anthem, while the great assembly stood in rapt attention. Then suddenly blazes forth in brilliancy the emblem of the association, which excited enthusiasms and loud cheering from the crowd.

"'Who are these merry-makers?' we hear you say. Why, who else but the Commercial Photographers' Club of New York City. It was their Annual Dinner and Dance. And, let me say, they turned out in such crowds as to beat all previous records. Just think, over 300 photographers and their friends on the ballroom floor at one time. But this bunch is up-to-date in everything and nothing can set it back. The Association is growing so fast that it never catches up with the waiting list for membership.

"William C. Eckman is the President of the Association; Harry Freed, Secretary. Robert N. Baltes is responsible for the grand affair at the Hotel McAlpin.

"You failed to show up this year, but I guess you won't miss the affair, old top, when the Association holds forth next year. So long!"

"Approximate Only"

The photographer had ordered goods to be delivered on March 1st.

"Owing to existing conditions we have a clause in our confirmation slips that 'delivery dates are approximate only," the salesman pointed out.

"That's agreeable," the photographer told him. The goods were not delivered until March 19th, and the photographer sued for damages.

"When, therefore, it was stipulated that the delivery dates were 'approximate only,' it was intended that delivery should be made 'near' or 'about' or 'shortly after' the month of March, but not necessarily during that month, and in determining what would be a satisfactory compliance with that understanding, we should ascertain that, under all circumstances, was a reasonable time for the shipment, because since the time of performance is not definite (and the use of the word 'approximate' excludes the idea of definiteness and exactness), there is no other standard upon which we can rely than that fixed by reason and common experience," said the Maryland Courts, in ruling against the photographer in the case of Bagby vs. Walker, 27 Atlantic, 1033.

The Middle Atlantic States Convention, Washington, D.C., March 29, 30, 31

President David B. Edmonston and officers of the Photographers' Association of the Middle Atlantic States deserve praise for the able manner in which the Tenth Annual Convention was handled and for the wonderful program, which was carried out without a single disappointment. While waiting for the stenographic report, we will only give a resume of the happenings.

At the opening session, the announcement of the winner of the \$500 gold prize was made. Mr. Edward Drummond-Young, of Edinburgh, Scotland, was the lucky man. The portrait is to be hung permanently at the Smithsonian Institution in Washington, D. C. There was a total of 243 entries for the prize, and while we would have preferred seeing the money circulated in the United States, we consider the award a just one, as the contest was really international—exhibits coming from abroad and as far away as Syria and the Island of Cyprus.

The Commercial Section had \$250 divided into five first prizes in different classes. The winners were Harold H. Costain, Scarsdale, N. Y.; E. A. Jones, General Electric Co., Schenectady, N. Y.; A. S. Upson, Wheeling, W. Va.; Edgar Ingram, Long Beach, Calif., and Charles D. Kaufmann, Chicago, Ill.

The awarding of cash for prizes demonstrated that this is the right idea, and we are confident that other associations will profit by the efforts of the Middle Atlantic States.

The pictures in the complimentary exhibit and those in the rating class were of a high class, and each one worthy of commendation.

The address of welcome, by Roe Fulkerson, of Washington, D. C., was full of interest and humor.

In the afternoon, Charles Aylett gave an interesting demonstration, with Mrs. Aylett as his model, using the subject "Making Portraits More Interesting." It was one of the best demonstrations we have ever seen Mr. Aylett give.

Cliff Ruffner, of the Advertising Department, Eastman Kodak Co., gave a stirring address on "Advertising." Note books were in demand, as he gave so many concrete examples, nobody wanted to miss a single item. It was truly a money-making talk to the photographer.

The exhibit was open to the public from 4 to 10 p. m. while the delegates visited the Congressional Library.

Tuesday morning's session was opened by Dudley Hoyt, of New York. "Hands," the subject of his talk, was demonstrated with drawings and a model posed, showing the good and bad in posing the hands. 'Twas a difficult subject, but Mr. Hoyt is a master in his line, and his audience showed him their thorough appreciation for his efforts.

Miss Virginia D. Whitaker, of Pittsburgh, Pa., gave a snappy talk on "Business Theory and Practice." Her talk at the Philadelphia Convention was a wonder, but this one was a marvel. We hope to print it in detail in a future number of the Bulletin of Photography and will only give a few excerpts here.

Before you start, where are you? The hardest thing is being honest with yourself. Get away from the grind if it's only three blocks. Don't use tricks, even if you know a few. As a man thinketh, so is he. (Bible.) Think success, BIG SUCCESS. Good prices for good pictures: 5×7 , \$18 to \$30; 8×10 , \$50 to \$100; 11×4 , \$150. Swap criticism with your brother photographer. Exhibit in different parts of your city. Big need to awaken the public by lectures, by radio, by personal presentation.

Plan for more than you can do and do it, Chew off more than you can chew and chew it, Hitch your wagon to a star and there you are, Go to it!

Emme Gerhard, of St. Louis, gave an illustrated talk on "Composition." She dwelt particularly on the fact that photographers should read and study books on

composition, and particularly recommended Poore's "Conception of Art," as she stated she had her best inspirations from that book.

Everybody was unanimous in saying that Pirie MacDonald made the most brilliant address in his life when he talked on "Man to Man." A few excerpts from his remarks are culled from the Daily Bulletin, that breezy little sheet gotten out by Grant Leet during the three days of the convention. Were you listening in? Beware of the photo-saxophone. Simplify your Develop yourself in your own way. be satisfied with acceptable mediocrity. Don't be a better spender than you are an earner. Ours is a humanitarian job—the comforting of hearts. God has put his hand upon you. Let nothing interfere with your doing your best in your own way.

Then the masked costume ball in the evening! Fun — why it was a scream. Laughter from the time it started to its close. And the best of all, everybody thoroughly enjoyed it.

On Thursday, March 31, a short business session was held and the following officers elected:

President, W. O. Breckon, Pittsburgh, Pa.

Vice-President, Grant Leet, Washington, D. C.

Secretary, Geo. Kossuth, Wheeling, W. Va.

Treasurer, E. W. Brown, Beaver, Pa.

After Pittsburgh, Pa., had been selected for the next Convention city, the meeting was turned over to the Commercial Section. J. W. Scott, of Baltimore, Md., presiding.

Henry D. Hubbard, Secretary of the U. S. Bureau of Standards, gave an illustrated talk on "Photography — Today and Tomorrow," and showed many practical problems on the screen and by charts. He was followed by

Chas. D. Kaufmann, of Chicago, with an illustrated talk on "Commercial Photography." As each subject was thrown on the screen, Mr. Kaufmann told why and how it was photographed, and gave a slant to Com-

mercial Photography that was a wonder to the portraitists present.

The subject of Anne Shriber, of New York, "What I Do Not Know About Photography," was full of pep and interest, and highly entertaining. We think the title rather misleading. Miss Shriber knows a lot about photography, and what is more, knows how to get the profit out of it.

Eugene Hutchinson, Chicago, discussed the artistic side of Commercial Photography. He told of the many obstacles he encountered before he became successful in his vocation.

After Mr. Hutchinson's talk, the members visited several Washington Studios—Harris & Ewing, D. B. Edmonston, Will H. Towles and Leet Bros. It was time well spent and every facility was offered the visitors.

Before luncheon, a big party went over to the White House to annoy the President by shaking hands with him, and afterwards had a group photograph taken on the White House lawn. We are glad that Mr. Coolidge is to stop this silly practice of shaking hands,

The banquet in the evening, presided over by our venerable friend, Paul True, was a charming affair. The talks by Messrs. Brakebill, Harris, Edmonston, etc., were short and to the point. Messrs. Scott and Kossuth acted as song leaders, and brought out many pleasant little personalities that were enjoyed. They particularly admired a Mrs. Pinkham, and the chorus was sung with considerable vim.

"We will sing of Lydia Pinkham, How she loved the human race; She made up her vegetable compound, And the newspapers published her face."

Quite an ingenious idea was used for the Menus. At each plate was placed a small double plate holder, and 'twas necessary to draw the slide to get at the menu. It was funny to see some of the old-timers fumble with the holder trying to get it open—the idea was new to them. Al Niemeyer, of the Medo Photo Supply Corp., New York, presented the holders and was responsible for the innovation.



Taken by Leonard C. Sefing

"Contented Cows"

C. H. CLAUDY

Perhaps no one advertising phrase ever caused more comment, had more fun made of it, or worked a greater selling force than "milk from contented cows."

There is such a picture of clean barns, plenty of hay, open fields, contained in that one word "contented" as applied to cows! People instinctively wanted milk that came from cows so surrounded.

People like to deal with contented people. Let a big department store get itself a reputation of having contented and happy salespeople; let it be known as the store with the rest rooms, the hospital, the two weeks' vacation with pay, the store which pays fair wages—and people want to deal with it. We all like to feel that we are assisting the other fellow in his welfare; none of us are very keen about being waited on by pinched faces which look hungry, unhappy faces which look ill-paid, thin faces which look anxious.

There is only one way to have any

employee look contented, and that is to have them contented.

"You've got to smile" as an order from up top, may produce a grimace, sufficient to "get by" with the floor walker. But it won't produce contentment.

People are contented when they are well paid, fairly paid, paid justly for what they do. Work people have exactly the same sense of fair play and honesty, of justice and right, that employers have or should have. While any workman wants all he can get—just as any business man wants all the profit he can get—he isn't unhappy if he doesn't get all there is. He is unhappy if he doesn't get what is a fair price for his time and effort.

The photographer, as a general rule, is a mighty fair minded man. I have known a great many photographers, and the vast majority of them are gentlemen in the best sense of that term; honest and square and



high-minded. As a matter of science, it isn't possible for a man to have a love of beauty, and work to produce it, and not produce a beautiful nature. Oh, of course, there are exceptions! There are square pegs in round holes in photography as in everything else. But just as the majority of clergymen are optimists, the majority of doctors tolerant, the majority of lawyers logical, so the majority of photographers are possessed of decent minds which see beauty everywhere. And so the majority—the very great majority of photographers—treat their employees as human beings and could justly advertise "pictures by contented workmen."

But now and then one finds a discontented receptionist, operator, workman—and usually it's *not* because he or she isn't paid what the job is worth, but because of some other condition. He is a wise photographer who notes the signs of discontent, and ascertains the cause and removes it.

A receptionist is the point of contact between the business and the customer. The receptionist must have a genuine smile on face and in voice, and, if she is truly successful, a double viewpoint. If she must never lose sight of the fact that it is her business to sell and produce profits, neither must she ever fail to see that the satisfied and happy customer, in the long run, produces the most profits. To oversell a customer is fatal to the future of any business; to undersell is fatal to profits.

A good receptionist steers a middle course, and makes friends at the same time she makes profits. If she cannot do both, she isn't a good receptionist.

She cannot possibly do both if she hasn't her mind on her job, and how can she have her mind on her job if she isn't warm enough or is too warm; if she hasn't a good light to show pictures, or has too much light; if she feels that she is entitled to a day off now and then when there is a need, and you don't give it to her; if she has a "peeve" because she wasn't consulted about some change in the reception room, etc., etc.

I don't pretend to list the reasons why a

receptionist may become discontented; I only say that she may from other causes than not enough money.

Your operator is the very heart of your job. An operator shouldn't have a mind which divides; he has only one aim, to make the very best possible pictures of his sitters. It is hardly necessary to tell photographers that this cannot be done while thinking about golf, or races, or debts, or a sick child, or a cross-word puzzle. He has to think of his work, and think of nothing but his work, if he is going to make a successful portrait.

No discontented operator can do you or your sitters justice.

Therefore, see that your people are contented. Make them happy. If they are unreasonable, fire them. Few of them are. But learn their point of view. The dairy owners found out the cow's point of view, and you are smarter than any dairyman who ever tried to make a cow contented! For even as the contented cow drew many customers to the dairy, so does a contented working force draw and keep customers for the studio—it's human nature!

*

A Peculiar Difficulty

While the following little problem in commercial work will appear quite easy to many readers of the Bulletin of Photography, it came to my notice by totally mystifying an experienced hand. And the way it was surmounted is worth recording for its very unusualness.

The subject was an elaborate shop front. Over the huge plate-glass windows, a long black and gold sign ran, bearing the title of the store. It was photographed by a friend of mine, and with a worried anxious look on his face, he showed me two negatives which, as he said, "had him straffed." The window and its contents were excellent. So was what showed of the upper building. Ditto the pavement. But the black and gold sign was a long slip of flat grey, devoid of any lettering. Had the sign been blue and

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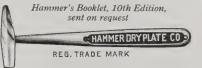
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vellow, I would have said "ordinary plate" right away, but he assured me it was black and he had used a good ortho and a deep screen. Naturally, he expected to see pale letters on a black ground. I gave it up. Later I happened to be near the shop concerned, and I had a good look at that sign. The trouble was this. It looked black and gold to my brain, but actually to my eve, by reason of reflected sky, it was pale bluish grey and gold. And no manœuvring would bring the shadow of any other building across that sign. Now how was my friend to get over it? I believe Mr. D. Charles, commercial photographer of London, uses a polarity analyzing screen to cut out just this kind of reflection, but I have not been able to get hold of such a useful adjunct, and I knew my friend was no better off. Eventually (to cut a long tale short) he did it like this. It amounted to a problem of raising the camera till some dark street reflection took the place of the sky reflection. No stand or ladder, which could be erected in the street, was high enough. But it struck him that a fine clean view was always available from the top of a passing bus. Hardly the place for a commercial study, but after due consideration of the best spot, the angle of view, the time of day and the exposure, he succeeded with a small super-fast camera, in getting a snapshot negative with vertical lines, color correction, depth and crispness, and from this he made a first-class large print by projection. More like detective work than photography, perhaps, but I sometimes think the two are very similar, in tactics at least.

*

A boy left the farm and got a job in the city. He wrote a letter to his brother who elected to stick to the farm, telling of the joys of city life, in which he said: "Thursday we autoed out to the Country Club, where we golfed until dark. Then we motored to the beach for the week-end."

The brother on the farm wrote back:

"Yesterday we buggied to town and baseballed all the afternoon. Today we muled out to the cornfield and ge-hawed until sundown. After we had suppered, we piped for a while. After that we staircased up to our room and bedsteaded until the clock fived."

A File for Each Customer Builds Business

FRANK H. WILLIAMS

Some successful photographers who are constantly building more business and running up higher profits, find that it is a big help to them in doing so to have a file for each customer and to keep in each file complete data regarding the customer, together with prints of such pictures as the customer has had made at the studio.

Probably other photographers would be able to use this same sort of a stunt with equally good results, so let us look at the proposition and see just what is done and how it is done and how the file is used in getting more business.

In some few instances it is found that the photographers keep the plates in the files in large cabinets with all the other data relating to the customers, but this is a poor way of handling the proposition as it makes it too likely for the plates to get broken.

The best plan for handling plates is to place them in the regular boxes, after numbering each plate, and then file the boxes numerically, with lettering on the outside of each box giving the numbers of the plates found in the boxes. Then corresponding cards in the customers' files can direct the photographer to the right plate for each picture or, if a print of each picture is kept in the files, then the number of the plate, of course, appears on the print.

In addition to having the complete record, in each customer's file, of all pictures taken for that customer, the file also contains notations regarding any special things which will be valuable to the photographer in handling the customer, in getting more business from him or in making collections from him.

For instance, suppose that the customer shows that he is particularly interested in dogs. If this is the case, the photographer makes a note to this effect on a card and places the card in the file. Then when the customer comes to the studio again for another sitting the photographer, before





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starting the sitting, refers to the customer's file and sees this note regarding the customer's fondness for dogs. And, of course, the photographer uses this with splendid results in getting the attention of the customer and, perhaps, in turning out pictures which please the customer more greatly than might otherwise be the case.

Or, if the customer is particularly interested in home portraiture, although he has never had any pictures taken in his home as yet, then the photographer puts a note to this effect in the file and governs himself accordingly when again having a business interview with the customer.

And so on with matters relating to the customer's credit, to the number of people in his family who should be patrons of the studio and so on and so forth.

To put this data in the file takes only a moment or so of the photographer's time at the time when he is dealing with each individual customer. In fact, it takes almost no time at all and so it isn't a burdensome or difficult job at all to keep the file right upto-date all the time.

In addition to using the file in this way, the photographer can also use it very effectively indeed in getting after the patronage of former customers who haven't been giving him any patronage recently.

The photographer in doing this can start with the "A's" in the file and go through the file to the "Z's" and as he goes through each individual file he can note by the dates on the backs of the prints in each file the time when the customer had his last picture taken at the studio. In this way it is the easiest thing in the world to find out which of the customers haven't been giving the studio much patronage recently and to also find out which of the customers should be giving the studio more patronage.

As the photographer comes across the files of customers who haven't been giving the studio much patronage recently, he puts these files aside. Then when he has a considerable number of these files, or when he

has gone through the files of all his customers, he starts working with the material at hand in the effort to get more business.

One splendid way of getting more business is to take the file of Mr. Brown, for instance, and note from the data in the file that Mr. Brown hasn't had his picture taken at the studio for two years, although, previous to that time, he was often in twice a year for sittings. Also some newspaper clippings which the photographer has put in the file state that Mr. Brown has gone right ahead in the business in which he is engaged until now he is next to the top man in the business. Furthermore, the data in the file shows that Mr. Brown has a big family and that he has always been very prompt in paying his bills.

In other words, Mr. Brown is the sort of a customer that the photographer would like to get back again as a regular patron.

So the photographer takes Mr. Brown's file in hand and goes over to the business house where Mr. Brown works. The photographer sends in his card to Mr. Brown and in a short time is admitted to Mr. Brown' office.

There is a mutual recognition and greeting and then the photographer opens his file and spreads it on the table.

"I was going through a lot of data at my studio the other day," the photographer says, "and I ran across this file of your pictures. In this file there is a print of practically every picture you've ever had taken at my studio. I knew you'd be interested in seeing these prints and as I'm thinking of selling some of the old glass in the studio I thought I'd show you the pictures before disposing of any of your negatives for the glass that's in them. You might want to have some prints made up of these old pictures. They're mighty interesting, aren't they?"

"They surely are," Brown replies. "It's astonishing the little I've changed in recent years, isn't it?"

"You don't look more than a month older than you did when you came into my studio

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When things look "twisted"

HEN you get photographic prints that look like the reflection you see in a five-and-ten-cent mirror—that's the signal that you ought to be using superhydrated paper.

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for your first picture a number of years ago," the photographer replied. "I remember that first visit of yours very well. You'd just come to this city from the east to start working for your present firm. Well, you've surely stepped ahead since then."

This, of course, pleases the prospect and he smiles.

"Oh, I haven't done so bad," Brown says. "I'm sure getting a kick out of looking at these old prints."

"I thought you would," the photographer says. "If you'll look on the backs of the prints you'll see the dates when they were taken. Say, when I was on the way over here it occurred to me that you might be interested in having me make up some fresh prints from all of these pictures and then mount them in a nice album for you with the dates when the pictures were taken neatly lettered under each picture. An album of that sort would be a wonderful family record. All the members of your family would be tickled to have it in the

family. Then you could add new pictures of yourself to the back of the album from time to time. You ought to be having your picture taken again, anyhow. It's been quite a while since you've had a sitting at my studio."

And as the result of this friendly sort of a talk the photographer secures the job of making up the album for Brown along the lines suggested and Brown also comes to the studio for a sitting; which makes the whole proposition very much worth while indeed.

Undoubtedly there are many photographers who could make use of files in these ways with splendid results in increasing their businesses and in making more money.

Try using files in your studio.

Z

"Why do you weep over the sorrows of people in whom you have no interest when you go to the theatre?" asked the man.

"I don't know," replied the woman. "Why do you cheer wildly when a man with whom you are not acquainted slides into second base?"

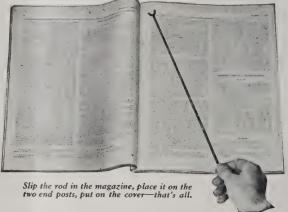
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New York Photographic Business League

An open meeting of the New York Photographic Business League was held at the McAlpin Hotel, New York City, on March 20.

A letter was read which was received from a lady (not a photographer) complaining about a certain photographer on Fifth Avenue, who advertises 6 pictures for \$4.00 and does not deliver photographs as per their advertisement. The letter was rather lengthy, exposing in details the photographer's method.

Upon a motion by Mr. Pierce, the matter will be taken over for consideration and action, by the proper authorities of the City of New York. This, of course, is in accordance with our object.

Mrs. Helen Stage spoke on reception room work and selling; her lecture was highly instructive. Mr. Henry Havelock Pierce spoke about business ethics in our profession. He particularly stressed his remark against those who, by scheming, mislead the public. A rising vote of thanks was awarded to Mrs. Stage and Mr. Pierce.

RAPHAEL PERLMAN, President.

LETTER OF COMMENDATION

"My dear Mr. Perlman:

"I attended my first meeting of your Photographic League on Monday and I was very much impressed.

"I have attended many meetings of Photographic organizations and never have I had any evidence before of such constructive methods that have as their objects the uplift of their profession, for better business methods.

"I know you will get splendid results from your campaign, although it may take time, so do not get discouraged. You can count on me to do my bit.

"With regards, I am.

"Very Sincerely Yours,
"H. Havelock Pierce."

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To advise fellow Photographers of the very important element of Cost of Production.

To propose a proper and effective Business system among Studio owners.

To agree to a fair charge for photographs allowing a fair profit for the work done.

To bring to a close any unscrupulous scheming of Studio owners, and remove their stigma from our profession.

To create a desire for photographs in the minds of the public through a medium of modern coöperative advertisement.

To once again have photographs a means of home adornment.

To attend to matters in general which pertain and are of concern and interest to the Business side of our profession.

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The Sesqui-Centennial Exposition

The Sesqui-Centennial Exposition, Philadelphia, has granted to John D. Cardinell, Montclair, New Jersey, the exclusive photographic concession during the Exposition. Mr. Cardinell had a similar concession at the San Francisco Exposition, where he conducted a large studio, employing about 150 people.

At the Sesqui-Centennial, he will have as his active associate, our old friend W. N. Jennings, who has had a wide experience in every branch of

photography.

A large studio will be erected on the grounds to take care of every kind of photography: portraits, pass pictures, exhibits, architecture, circuit panorams, groups, banquets, lantern slides, autochromes, quantity prints, enlargements, amateur finishing, etc.

Now that public apathy has been thawed out, and dirt is flying night and day on South Broad street, there is every reason to believe that the Sesqui-Centennial will prove a great success, and be itself a splendid exhibit of Philadelphia's pluck and enterprise in the face of great adversity.

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AS WE HEARD IT

A new studio has been opened in Crooksville, Ohio, by Ray Chandler, Zanesville photographer.

The Rugg Studio, of Boone, Iowa, has been sold to A. E. Moxley, who took immediate possession.

C. O. Merwin, Sunnyside, Wash., has sold his studio to F. W. Loschenkohl, of Tacoma, who has taken possession.

Joseph DeVithe's new studio is officially opened to the public. He is now located at 1428 Broadway, Lorain, Ohio.

E. D. Turner has disposed of his studio in Crooksville, Ohio, and has moved to Decatur, Ill., where he expects to locate.

Mr. and Mrs. A. L. Doss, recently of El Paso, Texas, have opened a new studio on the second floor of the Sherman Block, Warren, Ohio.

Frank Limann, of Lawrence, Mass., has opened a branch studio at 449 Broadway, in addition to the one already established at 277 Jackson Street.

Ira C. Tomey, photographer of Montrose, Colo., died very suddenly March 24, at his home on South First street. He was 45 years of age and is survived by his widow.

J. H. Gravenslund, formerly of Kennewick, Wash., purchased the Scott Studio in Clatskanie, Ore., several weeks ago and is now open for business. The studio has been thoroughly renovated and remodeled.

The business and equipment of the Brainerd Studio, Havre, Mont., has been sold to Myrtle M. Fullmer, who has managed the business for the past five years. The name has been changed to the Fullmer Studio.

John A. Kubil, proprietor of the Allentown Photographic Studios, has moved to 1022 Hamilton street, Allentown, Pa., and now has one of the most elaborate and thoroughly equipped studios in Lehigh Valley. Mr. Kubil specializes in commercial and industrial photography.

The studio of Browne & Browne, Dallas, Texas, has been purchased by John F. Henderson, Dallas, and Mason Hausman, of Kansas City. Messrs. Henderson and Hausman will also operate a studio in Kansas City, one member of the firm being in charge of each studio.

being in charge of each studio.

The name, Browne & Browne, will be retained, and the studio will be conducted as heretofore, with the addition of some new lines of work, particularly the water-color platinum method.

*

The regular monthly meeting of the Chicago Portrait Photographers' Association has been postponed until Monday evening, April 12th.

A program of unusual interest will be in store for you at that time. Please keep this night open because you will be surprised at what is coming. The ladies are also included.

A. S. Hurter, Secretary.

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Items of interest upon photographic subjects will be gladly received.

Vol. XXXVIII, No. 976

Wednesday, April 21, 1926

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As We Heard It

Editorial Notes

Wide-awake groups of photographers in the state of New York have a representative at the capitol in Albany to look after their interests and see that legislation there shall not chop into their business.

The Motor Vehicle Commission is now in session at the State House and it is thought that its recommendations need editing.

There is a movement afoot in certain quarters to ask the commission to repeal the law requiring drivers of motors of every nature to have a copy of his license in his possession constantly, and to produce it on demand as evidence that he has qualified.

In making his application for a license, the

applicant is required to affix his photograph to his application. If his application is granted, the commission is understood to be disposed to hold that after his papers are endorsed and filed, a duplicate to carry around with him is unnecessary. The photographer's representative is on the job to protect the public, and to maintain that every driver of a motor should be able to show a license with a photograph of himself made a part thereof.

*

The spirit of Theodore Roosevelt must be brooding over Syracuse, N. Y. In life, T. R. advocated yards full of youngsters, and it would be unreasonable to suppose that, spiritually speaking, he has changed his mind.

Those who develop snap shots for amateurs in the Saline City are just about swamped with baby business. Babies! Babies in stove pipe hats, babies in baskets, dressed babies, undressed babies, laughing, babies, crying babies.

æ

We have known for some time that Russians were keen for revolution, but until the receipt of late advices from Leningrad, we had supposed that the advance of the proletariat was still being made over the bodies of unnecessary nobles and superfluous bourgeoisie.

It is comforting to be assured that the radical impulse is now finding expression in revolutionary radio-photography, as witness the substance of a despatch from the lands where once reigned Peter the Great. (Lady scientists bearing names as reported below would be sure to start something; it's amazing that it's only a pacific revolution.)

Here is the message:

Discovery by women scientists, of short electro magnetic waves which, it is claimed, will revolutionize radio-telephony, radio-telegraphy and photography, was announced recently by the faculty of Leningrad University. Maria Levitskaya, a physicist, discovered waves measuring less than four-tenths of a millimeter (.0157 of an inch), while similar waves estimated to be only the 100th part of a millimeter in length, were discovered by Glagolieva Arcadieva.

*

When A. R. Glancy, president and general manager of the Oakland Motor Car Company, presented the first new Pontiac Six to A. P. Sloan, Jr., president of the General Motors Company, the photographer of the felicitous event got immediately busy and prepared his production so that a photogram of it was sent by wire to San Francisco in seven minutes.

¥.

In a former age, the Victorian, for instance, young ladies kept a diary. If she was of a sentimental turn of mind, she inscribed therein her innermost thoughts, her hopes, her fears, and kept her journal jealously under lock and key.

That age is past. Events now transpire and pass with the rapidity of pictures on the screen of the cinema. There is now little leisure, and less disposition, to set down thoughts and the myriad of happenings of crowded hours.

Just the other day there came from Paris a hint of a modern substitute for the obsolete diary. Color photography makes it possible for mademoiselle to keep a sumptuous portfolio of her dancing frocks, dinner gowns, sport clothes and more intimate apparel, all with her own bewitching self inside 'em.

Considering the bewildering frequency with which fashions change, and the number of costumes required to keep pace with the times, this fascinating fad must be great stuff for the camera men who know how to do girlies in rainbow colors.

*

News photography has become such a highly organized industry that the busy public may now catch, at a glance, the substance of current events, without wading through 300 words of a reporter's contribution.

Of course, important happenings are described at length by the paper's re-write men, for the editor well knows that many readers want big news in elaborate detail.

On the subject of news photography, President Coolidge, according to the *Newark Ledger* (N. J.), has delivered himself as follows:

"The work of the news photographer has always been particularly interesting to me. In common, I presume, with most people who have had the experience, I confess that when I first discovered myself among those whose pictures were frequently sought, the business of being photographed so often was more or less an embarrassment. However, it soon became a matter of routine experience, attended with no particular annoyance. Without doubt, the work of the news photographers is a most useful part of the general task of presenting current news happenings in the most interesting and attractive manner."

3

A Scottish farmer, being elected to the school board, visited the village school and tested the intelligence of the class by the question:

"Now, boys, can any of you tell me what nae-thing is?"

After a moment's silence a small boy in a back seat rose.

"It's whwat ye gi'd me the other day for holding yer horse."

Co-operative Advertising and the P. A. of A.

We publish a letter from Mr. J. Fred Hayes, of Bartlesville, Okla., with considerable interest. Although the Photographers' Association of America tried a few years ago, to inaugurate an advertising campaign, and had the endorsement of a manufacturer to contribute a large sum each year for several years, if a similar sum could be raised, the effort was not a success. A similar plan for co-operative advertising was tried in Great Britain, and that, too, met with failure. We are confident that if the photographer and the manufacturer be properly sold on the idea, it will go through with a bang and will be a big success.

MR. HAYS' LETTER:

March 9, 1926.

Dear Mr. Chambers:—Some years ago I belonged to the National Association. I attended several conventions, enjoyed them all, and got some good from them, but I was not satisfied. It seems to me that we are not getting as much out of it as we should, not due to the organization, nor the officers, for I believe you would have a hard time finding more capable or hard working men than those who have been leaders in the association. But I believe the time has come when we must do something nationally to educate the public that it is just as necessary to have their photographs made as it is to buy insurance policies.

We can look about on every hand and see a large number of businesses which have grown and become great industries within the last few years, because of the efforts of the organization in the right direction.

You have only to look at the Greeting Card Association, the American Art Bureau, the Florists, and many others to see the great results that are accomplished by National Advertising. I do not believe the publishing houses are making any better prints nor the engraver any finer cards, nor the florist growing any more lovely or fragrant flowers, than they did a few years ago, any more than the photographer makes better photographs, yet their businesses have grown by leaps and bounds. I believe it is all due to the campaigns they have conducted the past few years in National Advertising.

The great problem that is before the photographer will not be solved until we have planted within the minds of men and women the need of having their photographs made before it is too late. Just yesterday a man told me he would give five hundred dollars if he had a photograph of his wife who died a few months ago. He said he

did not believe the photographers emphasized the importance of their profession enough.

I believe if the dues were raised to fifty dollars a year and the forty used for advertising (and I think the manufacturers who have done so much for the photographer would be liberal in their donations) enough could be raised to put over a big campaign that would no doubt get results. The advertising could be conducted in a way that would call the attention of the public to the fact that the photographer who displays the emblem of the National Association is the one to engage, because he is always kept in touch with the latest in photography. The photographer could link his local advertising up with the National, thereby get the results. If my competitor joined the National and was getting it put over to the public in this way, I could not afford to stay out, so you see it would increase the membership and also the working power of the organization.

I wonder if there are not a great many other photographers who feel as I do about this. I would like to hear some discussion and see if it will not start a move in the right direction to get more business, and get the photographer in better graces in the circle of business men of his community.

J. FRED HAYS.

Bartlesville, Okla.

We wrote the Secretary of the Society of American Florists for a little data, and the "Say it with Flowers" folk send us the following analysis:

"From the prospect list which we built up about two years ago of the florists in the United States, which include the retail florists, wholesale florists, growers of flowers and allied industries, there are approximately 12,000.

"We have just finished tabulating a questionnaire which was sent out to the florists over the country asking them about their increase in business during the year of 1925 over the year of 1924, and also the increase of the Valentine Day business of 1926 over 1925.

"After a great deal of analyzation of these questionnaires, we found out that the florists' business has increased 33% for the year 1925 over 1924. The increase in the florists' business for Valentine's Day in 1926 over 1925 was 26%."

When we consider the success of the concerted efforts of the florists in getting flowers "over" nationally and that there are approximately 12,000 florists in the United States against nearly 16,000 photographers, it clearly shows that the right advertising with the proper solicitation will bring business. We, as photographers, must not expect one man to take time from his business, and, at his own expense, travel the

country to sell the idea to photographers. It requires an organized effort and many agents in different territories.

The florists, the paint makers, etc., have set examples—now, let us get into the running and tell folks that we are alive. The only way to make business is to make it your business to go after business—and ADVERTISE NATIONALLY, and CO-OPERATIVELY.

The Point of View in Portraiture

From the observation of a goodly number of photographic portraits, we note that the great majority, though possessed of many of the good features incident upon pictorial presentation, show a notable falling off in consideration by the artist of the improvement to be effected by choice of the proper point of view. The result is that justice has not been done the subject, and the picture fails to favorably affect the observer, despite the other qualities of excellency that may preponderate. From the proper point of sight, the lines of the picture make a perfect whole, whereas from other points of view, though exhibitive of featural qualities, there is shown a division into sectional parts and consequently no artistic coherence.

Let the artist keep this fact in mind, that there is in every picture one point of view which is paramount in securing the best effect, and to secure this desideratum, the subject must be studied from various angles and at different heights relative to the position of the camera.

The landscapist appreciates this fact better than the portraitist, because his attention is more frequently called to it, but he, too, is apt to overlook it in his admiration of some beautiful natural effect. He realizes it often when he studies his final work—the print, but this the professional has not the opportunity to do, nor does he regard his work in the way the landscapist considers his.

The portraitist looks on his subject as something isolated from surroundings,

something *per se* as an excellent thing, but he ought to consider it, even in its isolation, as relative to something seen or something suggested outside the vision at the time.

A single head against a plain background setting should not be looked upon solely and singly as the only necessary object in the space, even though there be no call for exhibition of accessory. It should rather be conceived as in association with something not seen, but essentially suggested, as having, nevertheless, proper relation with externality. Hence, the point of sight chosen should be such as suggests this association. In the portrait, it is conceded that expression is largely dependent upon individuality of temperament, but granting this, we want to show that expression is contingent upon the proper point of sight selected, because it has been found that this really mechanical means is potent in materially affecting the aspect of the human face.

We are accustomed to look at our fellow mortals on a level with our eyes, unless they may be elevated upon a platform, which is only occasionally. So the average portrait, perhaps, looks to us more like the original when the camera is at a point of sight, head level with the vision of the operator who is making the picture, but too often he forgets that his camera is not at the height of his eye level but considerably lower, and this may often account for the disparity of identity of expression of the picture head and the real head one is accustomed to see.

If, however, the portraitist be an artist, he



Edward Drummond-Young Edinburgh, Scotland

THE REV. T. M. MONAGHAN

Portrait which won the \$500 Gold Prize offered by the Middle Atlantic States Association.



Laveccha Studio Chicago

MRS. K. P. CAMPBELL
General Secretary, Photographers' Association of America

has the prerogative in selection of the point of view and the height of the lens to effect pictorial outcome.

The significance of a lowering or tilting of the camera may not be so well known as the significance of angle of view.

A skilled portraitist, however, invariably studies this elevation and orientation of the camera. If you take a bust in plaster of paris, say Apollo, and place it at a certain distance from the camera and project an image of it upon the ground-glass, first with the lens on a level with the center of the bust, then with the camera pointed upward and again downward from the level, you will be surprised at the difference in the image presented, although the plaster cast has not been removed from the original position. Where the lens is on a level, the eyes look straight forward, and the expression of the countenance is one of placidity, repose. When the camera has been directed upward, the head actually seems thrown back somewhat, with the eyes directed upward. There is a change, too, in expression of the picture registered. Where the camera is inclined somewhat downward, the head looks as if bent forward, featuring dejection. The subject seems abashed, the forehead looks broader and the face more pointed. Not only is the face affected by these changes of position of the camera, but the body looks broader at the shoulders at one position and contracted at another.

When the camera is close up to the model, the face is narrowed, and contrariwise, broadened when the camera is some distance off.

It will be seen from this that the manipulation of the camera may be turned to practical service for improving the original.

You may make a slender model more robust looking; and vice versa, a stout model somewhat slender. When the camera is close up, the chest is narrowed and the face thinner.

So, you see these mechanical agencies may be utilized for improvement of the portrait.

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

JAMES H. BRAKEBILL
PRESIDENT
609 MARKET ST.
KNOXVILLE, TENN.

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Mrs. K. P. CAMPBELL, GENERAL SECRETARY

137 North Wabash Avenue, CHICAGO, ILL.

1926 Convention at the Coliseum, Chicago, Illinois, Week of August 23

The Commercial Photographers' Association of Chicago feel proud of the honor and confidence placed in them and the other associations of Chicago by the Photographers' Association of America, when it came to the decision to hold the National Convention in Chicago.

To insure success and merit the confidence placed in them, the Commercial Photographers' Association of Chicago has appointed the following committee: Convention Committee—J. J. Johnson, Chairman, Walter Hornby, Fred Howe.

Entertainment Committee — W. T. Barnum, Chairman, Theo. Johnson, Oscar Busch, Geo. Grignon.

Exhibit Committee — Walter Hornby, Chairman, Frank Isso, Fred Howe.

Membership Committee—Howard Webster, Chairman, Alfred P. Bowman, Ed. Freiberg.

With J. J. Johnson of photographic and

ventlite fame, and Walter Hornby, whose initiative and perseverance is great, and Fred Howe to put his press agent stuff over, we have a convention committee who will do things.

The picture exhibit is in charge of the industrious Walter Hornby, assisted by Frank Isso, a frequent prize winner in our local contest, and Fred Howe who besides being a wonderful publicity man, is quite an expert on composition. We know we are going to be proud of the Chicago Commercial Exhibit.

Then on our entertainment committee, we find such men of proven quality as Wm. T. Barnum, of Red Elephant fame; Theo. (Lens) Johnson's acquaintances are many, Oscar Busch ready to do his share, and Geo. Grignon to furnish the thrills.

Our membership committee, of which Howard Webster is Chairman, promises great results, if real effort means success. Howard is assisted by Al. Bowman and Ed. Freiberg who are always ready to step.

These committees have been meeting for some time, formulating plans to make this big convention in a big city a big success.

BIG CONVENTION IG CITY IG SUCCESS

In view of the fact that the \$500 prize offered by the M. A. S. Association, at their convention in Washington, was won by Mr. Drummond-Young, of Edinborough, Scotland, it rather adds weight to news, that in response to our request, the Secretary of the British Association has informed us that he will assemble an exhibition of prints from representative men over there, for our convention in Chicago. This collection of prints will be a most valuable attraction and an addition to our exhibit, for it is always interesting to see what our co-workers are doing in another country. This will be only one of the many attractive collections that will be your privilege to see at the Chicago Convention. We can reasonably promise you, that the print of Mr. Drummond-Young, which is such an exquisite piece of photography, will be on exhibition in this convention, too.

Some day soon you will receive in the mails a little golden-rod colored card—it will bring a message. It will ask a PROMISE of you, don't cast it ignoringly aside, it appeals not for your money, nor your wife, nor your man-servant, nor your maid-servant, nor your ox, nor your car, nor your radio, it seeks only the product of your toil which is in reality something you love to do. It will be a bit of work to do, a bit of effort, that's all, and continued effort is the price we have to pay for progress, so, if on coming in, some Spring morning, you find the little messenger awaiting you on your desk, smile, and sign it. You'll feel better all that day.

The room assigned for the General Exhibit at the Chicago Convention is very spacious, thus permitting of the favorable hanging and displaying of all prints—no prints "skied" nor "floored." This will be faithfully adhered to, also no prints to be taken from your exhibits for the traveling loan unless sanctioned by the exhibitor. The hanging committee will be instructed in this regard and this policy will be strictly regarded.

Paid Amateurs

My title is of the type dear to the hearts of the sensational scandal-loving press. However, it is not nearly so dreadful as it seems. Quite innocuous, in fact.

With most hobbies there are definite rules laid down by the powers that be as to the status of an amateur as against a professional. For instance, if your hobby is cricket, tennis, golf, football, or amateur theatricals, to remain an amateur you must not in any circumstances accept monetary reward for anything you may do in connection with it. But it is not so with the amateur photographer. Like the amateur artist and journalist, he is not classed as a professional unless or until his earnings

from his hobby form his main or only means of livelihood. Then, of course, the hobby ceases to exist. In its place is the profession.

Now, as sure as ever there appears in a photographic journal a series of articles which has for its theme the ever-popular subject of spare time press photography, so will follow as the night the day an increased bulkiness of the editor's post-bag. People of the art for art's sake type will write strongly protesting against any suggestion of commercialism being allowed to enter into the hobby. Although these correspondents are undoubtedly sincere in their opinions, these opinions, nevertheless, are altogether wrong. If it is wrong, as an amateur, to sell any of one's photographic work, so it must be equally as reprehensible for the amateur literary man to demand guineas for his efforts. There are scores upon scores of amateur journalists, but I have never yet heard or read any condemnation of their ambition to earn guineas, or any suggestion that they are any the worse for selling their work at so much a thousand. As Dr. Johnson once said, "No man but a blockhead ever wrote except for money." Critics, I suppose, will say at once that the literary aspirant and the amateur photographer are not analogous cases. Why not? Both start out with a love of their respective hobbies. When dollars do accrue, are they, as a rule, spent in rates and taxes, or in buying the daily kippers? Not a bit. The amateur journalist spends his on a typewriter or books; the photographer on photographic materials or better apparatus.

There is an enormous gulf between the amateur and the professional press photographer. The former usually takes certain photographs because they please him, and if afterwards he sees press possibilities in them and he attempts to sell them, I cannot for the life of me see anything derogatory in it. The professional, free-lance or staff, does not take photographs because they appeal to his æsthetic viewpoint, but because he has to. It is his bread and butter. Before exposing

a plate, he has first to cogitate whether it will pay. If it won't, however tempting the subject, he usually leaves it alone. First and foremost to him is the question of money. Not so with the amateur. Though a little extra cash is very welcome these times, it is not his alpha and omega. If it were, I am sorely afraid the average amateur would have a good many sleepless nights. Not worrying about the enormity of the super tax, but on the exorbitant price of margarine!

The opponents of amateur press work are in fear that the sordid quest for dollars will become an obsession, with a corresponding lowering of the status of the amateur photographer. There is no danger of this. Comparatively few amateurs are good enough to make a real success of photography as a whole-time profession, and they are usually sane enough not to sacrifice their substance for a decidedly elusive shadow. Those who, having the ability, from force of circumstances or inclination do turn professional, benefit rather than detract from the reputation of amateurs as a whole. Take Mr. Fred Judge, for instance. He, I believe, started his photographic career as an amateur; and if amateurism can turn out such men, I would there were more amateurs become professionals.

Before concluding, there is one other point I should like to make with regard to this controversy. Many and many a man, having hit a bad spell in his own particular occupation, has thanked his lucky stars that he has cultivated the paying side of his hobby sufficiently to enable him to tide things over until his fortunes once more re-adjust themselves. His hobby, in fact, has proved an unemployment insurance, and a better one than any morale-destroying State-aided scheme. If he is of the class that are not eligible for Government insurance schemes, all the more fortunate is the fact that he has, at one time, joined the ranks of the "Paid Amateurs."—WULSTAN in The New Photographer.

Specific Advertising Builds Business for Mid-Western Photographers

FRANK H. WILLIAMS

A survey just completed of representative newspaper advertising used by representative photographers in such mid-western cities as Flint and Grand Rapids, Michigan; Dayton and Akron, Ohio; Fort Wayne, South Bend and Evansville, Indiana; Lexington and Louisville, Ky.; Springfield, Illinois, etc., reveals a number of interesting and valuable facts which will probably be helpful to other photographers who are anxious to make their newspaper advertising just as effective as possible in building more business.

Among the principal things about midwestern photographic advertising revealed by this survey are the following:

First—Practically all of the mid-western photographic advertising is very specific. That is, it refers to definite, specific propositions, instead of being so generalized as to refer simply to photography as a whole.

Second—Price is played up quite strongly, as would naturally be the case because the matter of price is always of great importance to many people who are considering the purchase of photographs.

Third—No superfluous words are used in the advertisements, as a general thing. The messages are clear and right to the point.

Fourth—The mid-western photographic advertisers use only comparatively small space, as a general thing, but they make this space as effective as possible by the use of borders, good typographical arrangements, etc.

And now, having considered some of the outstanding features of the mid-western photographic advertising, let us consider some examples of this advertising which illustrate the points mentioned above.

Consider, for instance, a recent advertisement used by the Herman Studio, of 706 Calhoun Street, Fort Wayne, Indiana. This advertisement read like this:

"There is nothing a mother cherishes more

dearly than good photographs of her children. Let us make your portrait so that you can send it to her and let her have the photograph she's been wanting for so many months and, perhaps, years.

"Extra Special.

"One dozen and one 8 by 10 enlargement, \$4.00.

"One dozen, 4 by 6, and one 8 by 10 oil color in hand-carved easel frame, \$8.50.

"One dozen, 5 by 7 and one 8 by 10 oil color in hand-carved easel frame, \$12.

"Open evenings until 9 o'clock."

Which is certainly specific and interesting, isn't it?

Another advertisement of the Herman Studio, presenting the same special price offers as those noted above, read like this:

"We make portraits that catch all those little details of personality that make your friends like you.

"Telephone today and make arrangements for a sitting."

Which is also quite specific regarding the sort of service the photographer renders.

Consider, too, an advertisement used by Burkey's Studio, of 303½ South Michigan Street, South Bend, Indiana. This advertisement read like this:

"Think of It, \$9.50 Worth of Photographs for \$6.00.

"LOOK!

"Burkey's Coupon Offer.

"Read this Coupon—Best in City—Read this Coupon.

"Burkey's Studio.

"Two Wonderful Offers—Take Your Choice.

"Offer Number One—Twelve best grade 4 x 5 photographs, regular price \$6 per dozen, and one beautiful 7 x 10 enlargement, nicely mounted, regular price \$3.50, finished French gray. Silk or old master surface.

"Offer Number Two-One 7 x 10 genu-

ine oil hand painted portrait, regular price \$6.50, in artist proof case folder and six 4 x 6 photographs, regular price \$3 for six photos, new French gray. Silk or old master surface.

"Terms of this offer are as follows: \$2 at time of sitting and \$4 when work is completed; a total of \$6 for \$9.50 worth of work.

"These coupons are transferrable. An extension of time can be secured by calling at the studio. \$1 per dozen extra charged for sepia finish.

"This coupon issued to and must be presented before the fifteenth of the second month after publication of this advertisement. Coupon may also be applied on our higher lines.

"One extra 4 x 6 photo if coupon is used before the fifteenth of next month.

"Studio remodeled and enlarged. Come up and see us.

"Either one dozen, full size \$6 photos and one beautiful 7×10 enlargement or one hand painted portrait in oil, size 7×10 inches, and six full size photos, nicely mounted.

"Make your appointment now.

"Studio open every evening until 8 P. M. Also Sundays from 10 A. M. to 4 P. M."

Experience has shown that the general public likes specific offers of this sort from the local photographers and so it isn't surprising to know that such advertising as this is always very effective in building business.

A very large amount of the mid-western advertising is along the same lines as these advertisements quoted above.

The size of space used by the photographers in their newspaper ads runs from two columns six inches deep down to smaller sizes for the most part. It is very seldom indeed that a mid-western photographer is found who uses advertising space as big as a quarter of a page or larger.

It is also found that some of the midwestern photographers find that it is good business to put in some news in their advertising regarding their studios and business. Among the newsy items found in midwestern photographic advertising, which will probably offer suggestions to other photographers, are such things as these:

Information about the way in which the studio is doing more business the present year than it was doing the previous year and the reasons for the increase in business.

Information about new equipment which has been added to the studio and the use that is made of this equipment and the reasons why it has been added.

Information about the complimentary things said by the studio's customers with regard to the service the studio renders, the work it turns out and so on and so forth.

People are always interested in news and "behind the scenes" information regarding the local concerns with which they do business, so when the studio incorporates this sort of copy in its newspaper advertising it is doing something that is bound to be splendidly helpful in building more business for the establishment.



In A. D. 3926

C. H. CLAUDY

Some nineteen hundred years ago the city of Herculaneum became a cough drop for a volcano. That is, the volcano coughed and swallowed it. It was covered with liquid mud, and ashes, and lava—covered so quickly that men, women, children, dogs and pets of all kinds were suffocated by the deadly gases and ashes just where they happened to be. Herculaneum was destroyed, if not instantly, at least in a very short time.

A new city was built on the old, and the old, through the years, all but forgotten. But in recent times the archæologist, with his spade and ceaseless quest for information of the olden time, has uncovered it. While unearthing the remains of the once proud Roman city, a workman, using a crow bar, felt it go through the lava and ashes, and enter what appeared to be a cavern. Luckily, he was intelligent enough to report this strange circumstance to those in charge. The archæologist got some barrels of plaster of paris, mixed it with water and poured it into the hole until he could pour in no more. Then, giving it plenty of time to set, he dug away the ashes from around the plaster cast and found a perfect statue of a nineteen hundred years' dead man, clothes, weapons, features, all perfect!

The man, evidently smothered, had been covered up with the volcanic eruption, and the ashes and lava had hardened about his body. In the nineteen hundred years this had decayed away to dust, but the impress was left. And then came the archæologist, with his plaster of paris, and his imagination, to resurrect for us what manner of man was this who walked the streets of Herculaneum nearly nineteen centuries ago!

Suppose some catastrophe should overwhelm us, in our cities, and at our daily tasks, and preserve our impress in some stuff of clay or ash, for those who will dig in it two thousand years hence. What sort and manner of men would these archæologists of the future find us to be? And suppose, among the other things preserved in form, if not in fact, our studio and our work could be thus miraculously made to come to life, two thousand years in the future?

It is a great thought, especially if we are able to say to ourselves "I would be entirely content to have my studio, my methods, my work, stand as an example of what a photographer of 1926 was."

The Herculanean, who gave his life that we of today might see what he was like, stands to us as a prototype of all Herculaneans. There were not many such holes in the ash discovered, not many plaster casts of those who once lived, and loved, and fought, and died in the ancient city have had this peculiar form of immortality conferred upon them. So we judge all of Herculaneum and all Herculaneans by those we have been able to make live anew in plaster.

If we were the examples by which a two thousand year posterity would judge our profession of today, would we be able to look back, and down from that far star we may then inhabit, and feel proud of what the men of A. D. 3926 would see?

Nay, gentle reader, this is no sermon. The thought is much too intriguing to be so considered (with apologies to all who preach sermons)!

It is merely pointing a moral and adorning a tale by putting ancient Herculaneum and modern photographer into a sentence together—but surely it concerns each of us.

For each of us is always "going to improve." There isn't a man of us, whether he makes portraits, develops plates, prints a paper, writes a yarn or bales hay, who isn't "going to be better." We are all "going to" make improvements in the plant. We are all "going to" learn more of our job. We are all promising ourselves that next year we will take the course, do the reading, make the experiments, try the new process, rearrange the reception room, put

in the new light or what have you. We are filled with good intentions, and only the fact that we are too busy or haven't quite enough money or something, keeps us from doing it now.

Meanwhile, for aught we know, the earth is preparing to make a volcano at our very door, to overwhelm us, and preserve us for posterity! Oh, of course this is far-fetched; no one seriously contemplates the burying of New York or Oshkosh by a volcano. But the point is not that we prepare for the extermination by ashes, but that we prepare our own jobs, our own places of work, for our own immediate circle of friends and customers, until they are so good that we would be quite content to have the highly educated man of A. D. 3926 say, could he make a plaster cast of us and our work, "Well, the photographers of 1926 were certainly an artistic and careful set of workmen. They did good work. They did sincere and honest work. And they used only the best of materials, apparatus and methods, according to the knowledge of that day."

Think it over!

*

Have You a Plan?

No carpenter sets out to build a house without first having a plan of what he is going to do. The maker of a suit of clothes works from a plan or pattern prepared in advance. The druggist prepares medicines from a plan or formula. The housewife has a recipe, a plan, for the cakes she bakes. And the photographer invests thousands of dollars and perhaps years of his life in trying to build up a successful studio business without any definite plan or outline of procedure.

Did you ever stop to think that you might be able to develop your business more effectually if you were to lay out a definite plan of campaign? Wouldn't you handle your business better if you had in advance planned out the steps you expect to take?

The Standard of Comparison

PLATINOTYPE (platinum) PALLADIOTYPE (palladium) SATISTA (platinum and silver)

By description or use of the whole or part of the word "platinum" many papers claim an approach to the beauty and quality of the Platinotype papers.

USE THE REAL—AND BE SURE OF PERMANENCE and QUALITY

If you prefer, our Service Department will do your printing on any of these papers.

Sold direct to Photographers by

WILLIS & CLEMENTS, Inc.
604 Arch Street - PHILADELPHIA, PA

You could do better advertising if you were following a certain program with certain kinds of work to be advertised each week, the advertisements all adapted to their season and the whole comprising a well-rounded campaign to reach all the people you are anxious to interest with all the different propositions you want to put before them.

If you think out what things you want to accomplish this year in your business and then decide what are the best methods to adopt to accomplish those things, you can work along the plan you lay out without needless duplication of effort and without waste of effort in unimportant directions.

The trouble with most of us is that we operate our business on a day-by-day basis. We may work on plans for as much as a week ahead, but we do not often enough work on plans for a month or six months ahead. What we do today to advance the business is not properly arranged to fit in with a plan leading up to the situation we want to develop for next fall.

Only by thinking ahead and planning ahead can you put yourself in a position to take advantage of the opportunities of the future.

The day may come when you will want to circularize unexpectedly a certain class of people. They may be the coming graduates of the local high school next June. They may be the parents of young folks leaving for college next fall. They may be fathers and mothers with members of the family absent and wishing for their photographs. You ought to be preparing ahead for all such contingencies by developing suitable mailing lists and by saving anything in the way of good suggestions about circulars or form letters.

You may want to add to your studio equipment a new camera or some important new piece of furniture. Only by planning ahead are you likely to accomplish this. And, unless you look ahead, the day may come when the possession of such an addition would be worth a lot of business that will

be lost just because you did not foresee its possible approach.

If you do not plan ahead for improving the studio and increasing its efficiency, when improvements are imperative, the money that might have paid for them may be gone, spent for personal luxuries because you were not thinking ahead in terms of the studio's future.

There are new methods constantly coming into vogue in studio work. Are you the sort to wait to take those up when you are compelled to do so in self-defense, or do you keep in touch with all photographic advancement and seek to be among the first to take up new methods?

If you persist in doing business only for today, you will find a tomorrow some time that will bring unpleasant situations for you. It might even bring disaster.

OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them free of charge. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

You Must Have a Good Reason for Rejecting Salesmen's or Brokers' Orders

There are few phases of the law about which there is more uncertainty than the right of a salesman or a broker to commission on orders he has obtained and has had accepted by his principal, but which for some reason are never delivered. Under the settled law the commission of a salesman or broker is due the minute he obtains an order from a responsible buyer and turns it in to his employer, if it is accepted, regardless of what becomes of it afterward. This rule of law, however, has been altered in many lines of trade by the custom on the part of brokers or salesmen to take commission only on orders which are delivered.

An interesting case has just been decided by the Supreme Court of Pennsylvania (Bodman vs. Fisher & Co., 268 Pa. 1920) which clearly settles the point that where a salesman has contracted with a merchant to get orders for goods on a percentage basis, he can collect his percentage on orders he has gotten, turned in and had accepted, even though they were never shipped. This is useful both for a salesman and his employer to know. I believe any court in the United States would have decided the case in the same way.

In the case I refer to, the salesman was to get 6 per cent. on all goods which he sold or which anybody sold in his territory, "all goods returned and allowances made to be first deducted." And all orders obtained to be "subject to the acceptance of Fisher & Co."

The parties had precisely the same expe-

rience which everybody has who employs salesmen or brokers. First, orders were gotten by Bodman which had to be refused because of the buyer's weak credit. Fisher denied responsibility for commission on those, and Bodman agreed. Second, some orders were taken contrary to authority. Fisher refused commission on those and Bodman agreed. Third, orders were cancelled by the buyers. Fisher denied commission on those and Bodman agreed. Fourth, orders were obtained and delivered, but goods were sent back by the buyers. Fisher also said he wouldn't pay commission on these orders and Bodman agreed. Fifth, orders were obtained and accepted, but for various reasons not shipped. Fisher also refused to pay commission on these, but here Bodman disagreed and finally brought suit to recover. This was the case.

At the trial Fisher contended that Bodman must not only show the obtaining and acceptance (by Fisher) of the orders, but also shipment to the buyers. The Court knocked this contention completely out, and a verdict was rendered for Bodman for commission on the orders which he showed he got and had accepted, without regard to whether they were shipped. Fisher appealed and the Supreme Court affirmed the lower court in a decision which clearly says that unless a salesman (or broker) and his employer have agreed to the contrary, a salesman can claim commission on orders which his employer has accepted, even though not shipped. The following is from the Supreme Court's decision:—

We do not agree with the contention of defendant that the burden was on plaintiff to show the goods were, in fact, shipped into the territory allotted to him. The contract does not either expressly require this to be done, or make payment of commission depend upon the shipment of the goods, as was the case in decisions relied upon by defendant. In absence of such express condition, fair business dealing

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required defendant to accept all orders sent in by plaintiff which, in the exercise of sound business judgment, they would reasonably be expected to accept. Defendant did not, by entering into the agreement, place the conduct of its business in the hands of the agent by agreeing in advance that all orders the agent secured and delivered must be accepted and filled regardless of the existence of good business principles for not doing so. On the other hand, neither could plaintiff be expected to travel at his individual expense, as was done in this case, and be deprived of his compensation merely because the principal failed to ship goods regardless of valid reasons for not doing so. Each was bound to act in good faith toward the other and, upon receipt of orders from the agent and their acceptance by principal, the former became entitled to receive his commission in absence of proper grounds for their rejection. The burden of proving a cause for rejecting an order covered by the contract was on defendant and, in absence of evidence tending to show a refusal under the terms of the agreement or other good cause, plaintiff was entitled to recover.

This decision goes even further than the principle I have laid down. It practically says that he who employs a salesman or a broker to get orders much accept his orders unless there is some good reason for rejecting them. The buyer's weak credit, or the improper taking of the order, or the exceeding of instructions by the salesman, and so on, would be sufficient reason for rejecting an order which the salesman had brought in, but under this decision the employer of a salesman who has gotten bona fide orders

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must fill them or be prepared to explain why to a jury if the salesman brings suit. Under this decision it would not be enough to say "we didn't see fit to accept the orders." You can do that if you are dealing direct with the buyer and not through the salesman, but if the salesman has gotten the order he must be protected. (Copyright by Elton J. Buckley)

*

Photographers' Association of North Dakota

Mrs. M. Ildstad, of Grand Forks, N. D., was elected president of the Photographers' Association of North Dakota, at its first annual convention, held at the Fargo Commercial Club, Fargo, N. D., March 9th and 10th.

Other officers chosen are: Joseph E. Pasonault, of Williston, vice-president; Miss Emma Bicek, of Grand Forks, secretary, and Archie Dewey, of Fargo, treasurer. John Hubertz, of Fargo, as past president, and will serve on the board of directors.

Members of the board of directors elected are: Charles Donaldson, Wahpeton; R. K. McFarland, Valley City, and Albert Slorby, Minot. The president and vice-president are members of the board.

The organization was completed at the Wednesday afternoon session and a constitution and bylaws were adopted. A resolution was also adopted, favoring affiliation with the Photographers' Association of America.

A vote of thanks to the Fargo Commercial Club and to those who aided in bringing the convention delegates together and entertaining them, was given.

John A. Hubertz, temporary chairman, made the opening address, in which he stated that the Association was organized for the purpose of getting the latest possible information, on best methods of photography, as well as to exchange ideas and ideals which will enable them to serve the public better.

The Wednesday morning session opened with a demonstration on foot and hand posing by Dorr Curtiss. Mr. Curtiss showed by drawings the proper and improper posing of the hands, feet and other parts of the body.

Mr. Curtiss explained that with the passing of the old time photograph gallery, with its skylight to utilize daylight, and the substitution of artificial light, there had developed many new problems for the photographer.

He explained that the photograph business has gone through one rapid transitory period and is now in another.

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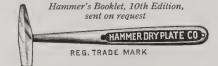
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The morning session was brought to a close with a round table luncheon at which the place for the next meeting, the proper delivery of work and the value of handling and displaying pictures carefully were discussed.

The afternoon session was formally opened with an address by Ed. E. Sheasgreen, Minneapolis, Minn. The main point stressed by Mr. Sheasgreen in his talk was his idea that a business organization, to be successfully handled, should be patterned after the national government as far as possible. Mr. Sheasgreen also spoke on the cost of photographs, showing the various cost elements which enter into the making up of a photograph.

Mrs. Maie Douglas, art instructor at the Agricultural college, gave a lecture on the "composition and balance in relation to art in photography" during the afternoon.

At the evening session, J. E. Pasonault, of Williston, N. D., and Archie Dewey, of Fargo, continued the demonstration given by Mr. Curtiss in the morning by giving a practical demonstration of negative making.

The topic of Mr. Pasonault's address was "Technical Detail In Portraits" while Mr. Dewey spoke on "Portraits of Men." The first day of the convention was brought to a close with a motion picture depicting a model studio in action.

Grand Forks was decided upon as the city in which the convention will be held next year.

Professional Photographers' Club of Los Angeles, Calif.

The annual dinner of the Professional Photographers' Club of Los Angeles, Calif., was given at the Mary Louise Tea Rooms on March 24th. Roger Edwards Hostetler, newly elected president of the club, was the guest of honor. The dinner was followed by a dance.

The club is composed of representative local photographers who have united for the purpose of promoting ethical standards in their business. It meets on the last Thursday of every month and now numbers some 200 members.

An entertainment program was given during the evening.

Photo Finishers of Wisconsin

William J. Meuer, president of the Madison Photoart House, was re-elected president of the Master Photo Finishers of Wisconsin at the third annual convention on March 26th, at the Hotel Loraine, Madison, Wis. H. E. Bethe, Green Bay, was elected vice-president and K. H. Catchpole, Delevan, secretary and treasurer.

E. D. Frautschy, Monroe, was chosen to represent the southwest section of Wisconsin; George Landis, Milwaukee, the southeast section; L. H. Baker, Marinette, the northeast, and N. L. Anderson, Rice Lake, the northwest section. The two most significant problems which confront the master finishers concern the quality of the goods and the price to be charged.

Daguerre Club of Indiana

The semi-annual meeting of the Daguerre Club of Indiana, was held at the Lincoln Hotel, Indianapolis, March 22nd and 23rd, with a large attendance and a most interesting exhibit.

A noon luncheon on Monday, the first day, was enjoyed with Mr. Robert Lieber, at the Columbia Club.

The Club banquet was held in the Lincoln Room at the hotel and was well attended. President, J. Frank Cady, presided. After-dinner talks were given by Robert Lieber, Geo. Holloway and Felix Schanz.

Movies made by Chas. Gilbert Shaw of the meeting at Fish Lake last October were shown and much enjoyed.

Tuesday, the second day, was given over to Club business, analysis of pictures, and an address by T. M. Overly, of The Better Business Bureau of Indianapolis, on "Fake Advertising."

Mr. Brandt Steele, designer of mouldings for The H. Lieber Company, also gave a very interesting and instructive talk on "Framing of Portraits."

Mr. J. W. Beck, of Greensburg and Mr. R. G. Hennis, of Vincennes, were elected to membership.

Mr. and Mrs. W. F. Schermerhorn, of Auburn; S. A. Hockett, of Fairmount, and E. E. Mangold, of South Bend, were made associate members.

Turkey Run State Park was selected as the next meeting place, which will be held early in October, with J. O. Cammack, of Greencastle, as host.

The entire meeting was a success and enjoyed by all present.

J. O. CAMMACK, Secretary.

*

North Dakota Photographers

North Dakota photographers have a greater incentive for turning out high grade portrait work today than ever before, according to R. A. Slorby, proprietor of the Slorby Studio in Devils Lake, N. D. A committee of the Photographers' Association of North Dakota is working out a rating plan by which each photographer in the state will submit a representative group of his portraits to eastern artists for grading, and from the grading, he will receive a rating which will be made public. This is the first time in the history of photography that any state has attempted such an innovation, according to Mr. Slorby, who predicts that it will prove the greatest forward step in encouraging high grade work that has been launched.

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M. J. Farabaugh, of Carrolltown, has been elected President of the Central Pennsylvania Photographers' Association and Deck Lane, of Ebensburg, Treasurer.

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B42:

AS WE HEARD IT

The Cottingham Studio of Bloomfield, Nebr., has been sold to M. J. Kuchera who took immediate charge.

F. L. Mussey will open a new studio in the Balke building, Phoenix, Ariz., as soon as alterations are completed.

The Nelson Studio, located in the Montgomery Building, Washington, Pa., was badly damaged by fire on March 20th.

A. D. Backstrom has returned to Comanche, Texas, and has purchased the Rex Studio which was formerly operated by A. M. Heflin.

Adolph Kupsinel, Gloucester, Mass., whose studio was destroyed by fire on February 16th, has opened his new studio at 95-97 Main Street.

A. J. Barnes has sold his studio in Slater, Mo., to Mrs. Florence Kingman, formerly of Kansas City. Mr. and Mrs. Barnes have moved to Neosho.

George Rider, of Longview, has moved his business to Kelso, Wash., and will open a studio there, having leased the building at Third Avenue and Oak Street.

Fire damaged the studio of E. J. Runnal, 18 King Street, West, Oshawa, Ont., on April 5th. Defective wiring is believed to have been the cause of the blaze.

E. W. Sears has disposed of his studio in Sherbrooke, Quebec, to Miss M. G. Hebert who has assumed the management. The business will continue under the name of the Sears Studio.

Word has just been received that Pirie Macdonald was unanimously elected President of the New York Rotary Club. This took place at the annual election in headquarters at the Hotel McAlpin, April 6th.

L. E. Kratzer, who has been in the photograph business in Lebanon, Ohio, for a quarter of a century, and whose studio on Silver Street was destroyed by fire in January, has opened a studio in Greenfield, Ohio.

A. D. Dewey, photographer, of Fargo, N. D., is announced as the winner of a \$300 radio receiving set as first prize in a national window trimming contest. The prize went to Mr. Dewey for the lighting and color effects and automatic action and novelty of a window display which he arranged for the Radio Equipment corporation.

Announcement of the sale of the business of J. C. Wolcott, for twenty years a Topeka photographer and kodak finisher, was made by Mr. Wolcott. W. E. Stepp, of Pleasanton, Kan., has taken over the studio and will be assisted by his son. The studio will take the name of "The Wolcott Studio." Mr. Wolcott will take charge of his interests in Lake Wales, Fla.

BULLETIN - OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

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THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

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JOHN BARTLETT, Associate Editor

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Items of interest upon photographic subjects will be gladly received.

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Editorial Notes

The combination of business with pleasure is rarely found in these modern days of rush and worry and hurry. Most occupations are now so highly specialized that the boss watches the clock as well as the clerk.

Escape from the grind of monotonous cares and perplexities in the daily work is an ever-present thought. Saturday half holidays and summer vacations loom large on the horizon.

We were about to report this drab view of life as unanimous, when we happened to hear of W. J. Nolan, commercial photographer of Chicago. With Mr. Nolan, it is different. He is addicted to a business that he enjoys; it's diverting and it's profitable.

He can make his escape at any hour of the day or night and go motoring.

Still it's business as usual. The fact is, Mr. Nolan has achieved a studio on rubber tired wheels, and is on a tour across the continent taking pictures as he goes. If it isn't scenery, it's newlyweds; if it isn't a picturesque old mill, it's some country folk, farm stock or an old covered bridge on the pike. He camps where he likes and cooks when he is hungry. His camera pays for gas and grub, and then some. He can select his own company, or if he tires of that he can tune in upon his radio outfit and attend such concerts or lectures as may be pulsating on the air, free for the asking.

Mr. Nolan says it is a great life if you don't weaken, and sneak back to Chicago in order to make money faster.

*

The lookout in the barrel at the foremast head of a fishing schooner directs the skipper to schools of mackerel, or to the toothsome fat swordfish lying just beneath the surface of the sea.

From aloft the denizens of the deep may be more clearly discerned than from the deck.

In like manner the camera is used by the oceanographer in recording the position of

objects which must be located in the platting of the seas.

Explorations for mapping the lands under the ocean, in making shipping charts, take into account, not only depths, but isolated pinnacles that lie in wait for ships to rip the bottoms out of them.

The surveyor of oceans now uses radio apparatus for deep soundings. By flashing a sound wave to the sea bottom, a delicate instrument times and records the returning echo. Tables calculated to interpret the time elapsing between the projection of the sound wave, and the receipt of the echo, give depths in fathoms.

Such data, in conjunction with photographs of any land masses showing above water or submerged at the instant of soundings, aid the surveyor in making definite records.

Canadian officials are photographing vast areas of the Dominion in search for "white coal," another name for foaming cataracts.

Modern high voltage hydro-electric generating stations, located at natural water powers, however remote, will be made to deliver energy to industries at great distances, thanks to the advance in electrical science.

Explorations by airplane and the camera will give data for map making in a fraction of the time formerly required, and probably discoveries will be made of sources of power hitherto unknown by reason of their being difficult of approach.

*

It is no joke to be a taxi driver in New York City. The rules governing Jehu of the gas bus are many and are rigidly enforced.

The sum total of regulations of taxi service up-state is not a patch to what Deputy Police Commissioner John Daly demands of the chauffeur of modern Babylon. To prevent a taxi being navigated by an unauthorized person, you can instantly check up your man by taking a good look at your pilot, and comparing his features with those

of a photograph which adorns the interior of the chariot.

A printed notice conspicuously placed reads: "This is a photograph of the authorized driver of this vehicle, if any other person is driving this cab, call a policeman. Keep a record of the above name and the number of this photograph."

We shall not burden the reader with a copy of further rules and regulations of which there are a plenty.

*

We ask no better verdict on the following than that of that profound critic of life and literature, Mr. Huckleberry Finn, who observed of "Pilgrim's Progress," that he considered the statements interesting but steep.

Look at this! In startling headlines, the Washington Post announces the invention of a reading machine. "All printing is to be condensed and the use of type abandoned. Books can be cut to one-thirtieth of the present size. A cheap system of publishing by use of microphotographic reproduction. Printing presses and typesetting machinery soon to be obsolete. Reading eyeglasses to be scrapped."

Rear Admiral Bradley A. Fiske, United States navy, retired, is the father of the invention and protagonist of the revolution in publishing. His reading machine, as reported, consists of a pair of spring tongs, on which is mounted a lens for one eye, a shield for the other, and a rack for holding the reading matter at proper distance.

The text is produced directly from the typewritten manuscript, and is so microscopic as to be undecipherable by the naked eye.

Mark Twain's "Innocence Abroad" is a book of 93,000 words, but it has been condensed to a thirteen-page pamphlet 33¼ inches wide and 53¼ long with ample margins; this for an example of the Admiral's scheme of things.

In support of the advantages of reading with one eye, the Admiral tells us that the finest work done by the human eye is in using astronomical telescopes, microscopes and range finders — one eye only being employed. In reading with one eye, strains of the vision are eliminated, and the eyes are protected from glare. A proper position of the reader is maintained, and reading by his system becomes a healthful recreation and not at all fatiguing.

The oculist and the optician will soon have to seek other occupations.

Reference books, encyclopedias, dictionaries and law books will be so condensed that offices and libraries will have "room to burn," in a manner of speaking.

The new idea of a newspaper is something in the way of a thin pamplet that slips into the waistcoat pocket, while the reading machine folds up to the size of a fountain pen.

In conclusion, the Admiral kindly points out that as the reader loses about 40 per cent of the light when reading with one eye, one must be careful to provide that the light falls brightly on the printed page.

We thought a while back that we should comment on the claims of this past master of the art of outguessing the raging billow, but we have decided not to interfere with the progress of one so far as the Admiral in advance of his times. However, we intend no discourtesy in remarking that we almost wish he hadn't resigned, for, in his coming ashore and getting into typography, we cannot but feel that an able seaman has been lost and a practical publisher not found.

If, in scanning the brief notes we have made from the column and a half of space devoted to the Admiral and his invention by the *Washington Post*, the reader feels that the statements are not too steep, we offer as about as steep the statement of a one-legged watchman we knew, who was stationed at the gates of a grade crossing. He said he preferred one leg to two, for in the winters now he was only half as much troubled with chilblains as before his accident.

*

Did you ever hear of the woman who was so fat she rocked herself to sleep trying to get up?

Disappointing Results in Portraiture

A good many of us, we may safely say, have at times been disappointed in the finished proof of a portrait, because of its want of correspondence in the good features we expected to be realized from our observation of the image as projected upon the ground-glass of the camera at the time of exposure.

Naturally, we ruminate over this discrepancy of relation and, if of an investigating disposition, we set about to discover the cause thereof. We are confident that we took due precaution and extra pains about the character of the illumination, the pose, expression, etc. We felt reasonably certain that the sensitive plate would truthfully transcribe the beautiful delineation which our vision has lovingly dwelt upon. Why, then, this want of correspondence?

From analysis of our own proceedings in the case, we deduce the probable cause of the discrepancy. We discover that our point of visual observation of the model and point of sight of the projected image really are not identical. We set to work and arrange the subject to our liking, manipulate the blinds with our head under the focusing cloth, and being satisfied with the presentation of things, as thus seen, we straighten up ourselves, and with bulb in hand again survey our model, then perhaps, if not often or every time, note the advantageous change which (in our erect position with vision at a higher altitude) may be made, and we do it, actually changing the light or position of the head, direction of eyes, etc., all unconscious of the fact that the new point of view gives an image to our eyes which must differ. often considerably, from the lower point of view in our observation, when we looked at the image under the cloth. This is one reason for the disparity.

Another reason may be the lack of appreciation of the relativity of the light and shade, the values presented to our natural vision and the values which the character of

the negative translates when employed to make the positive picture.

We mean this: The natural vision sees the object, and so does the lens give it to our vision upon the ground-glass, identically, but our eyes are deceived as to intensities because color masks values, and so the inexperienced operator is apt to conclude there is a wealth of soft gradation and a harmony of relation in the portrait when in reality there is too much relief or contrast. But the sensitive film faithfully, but remorselessly, registers the truth and does not consider the mitigating influence of color which gives pleasing illusion to our vision, and so there is a want of concurrence of the actual with the expected.

Photography has a tendency to accentuate shadow, and hence a liability to dominate contrast, and the experienced worker, conscious of this, makes allowance for it, both in the exposure and in the development of the plate. Errors in development are the

more direct agents. Keep the negative from getting too intense, that is, lean to the direction of thinness of negative image; for a dense negative (yes, a brilliant negative) goes wrong in transcription in the print. It does not give proportional density throughout

And we may mention another probable cause of disparity of resemblance: the invasion of extraneous light through the lens. Every precaution must be taken to keep light, not useful to making the image, from entrance to the image on the ground-glass.

A light so feeble as not to be noticeable may get entrance and affect the integrity of your well-directed illumination, making a veiled and misty effect where definiteness was expected.

Take every precaution to keep out reflections from walls and floor, or internal reflections from bellows or lens surface. Let nothing but the light from the model do the work.

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

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Mrs. K. P. CAMPBELL, GENERAL SECRETARY

137 North Wabash Avenue, CHICAGO, ILL.

1926 Convention at the Coliseum, Chicago, Illinois, Week of August 23

Coöperation in every walk of business, and in Organization work, is essential, if success is desired. The old saying "Nothing succeeds like success" is true, but we must first begin by laying the foundation—which is coöperation.

The General Secretary had the privilege of attending a monthly meeting of the Chicago Portrait Photographers' Association where the keynote was coöperation and sincerity. It was at this meeting that the Charter granted the Chicago Portrait Pho-

tographers' Association by the National was officially presented. In presenting this charter to the Chicago Portrait Photographers' Association, the National Association gives further evidence of the value of coöperation with the different local associations.

During the meeting, short talks were given by the various officers including a business talk on the value of advertising by A. A. Chilcote. The meeting was informal, and attended by about 200 members. The spirit of enthusiasm for the local association,

and for the National, in turn, was indeed most gratifying.

The next morning, Headquarters Office was in receipt of two more requests for affiliation. The Detroit Commercial Association was reported in by James J. Johnson, who visited Detroit last week, and reported to Headquarters Office the spirit of enthusiasm which he found among photographers in that city for the National and its activ-T. E. Halldorson phoned Headquarters Office and reported on his trip to Cincinnati, and on the newly formed Professional Photographers' Association of Cincinnati. He found its members enthusiastic over the coming convention, which they believe will surpass any convention held in vears.

It is through this spirit of helpfulness that the P. A. of A. will advance to the stage where it will be of unlimited value to its members. Many of you perhaps do not realize just how much your membership in the National means.

32

One of the results of coöperation in the P. A. of A. is the Summer School of Photography which is conducted at Winona Lake, Indiana, for one month each year. This school was founded through coöperation, and has been successfully continued by the same method. Were it not for coöperation, it would not exist, and its value to the profession is evidenced by the number attending each year, and the letters of appreciation received by the Trustees and Headquarters Office.

The 1926 session of the School (Portrait Course) will begin July 26th and extend to August 21st, the Saturday before the opening of the convention in Chicago.

The books are now open for registration. In order to take care of all who wish to attend, it is suggested that you make your reservation *at once*.

*

Dub: "I'm going to marry a girl who can take a joke."

Kay: "Don't worry; that's the only kind of a girl you'll get."

Tact

C. H. CLAUDY

If you've got it, you have an intangible asset which the state cannot tax, but which is worth more than all your bonds and stocks; and if you haven't it, you are not a very successful photographer—no, nor a very successful any other kind of business man who has to come in contact with his customers.

Actions speak louder than words. Therefore, attend!

She was large, and fat, and ugly. She had a large, and fat, and ugly pug dog. And she wanted a picture of herself with the large and ugly and fat pug dog on her lap.

There were a number of excellent photographic reasons why such a picture was not advisable. For instance, there was the reason that the lady didn't have any lap; she had a slope on which the pug dog could, in some mysterious pug doggy fashion, brace himself and sit. The lady had a better profile than she had full face. But nothing would do but a full face picture, three-quarter or full length, with Buggles—which was the pug dog's euphonious name—perched precariously upon the side of the mountain of flesh which was lap.

The photographer possessed tact. He didn't argue, he made the pictures. But he also made a mistake, natural enough under the circumstances, of thinking that the lady's real desire was for a portrait of herself with Buggles as a sort of extra, thrown in—a doggy decoration, as it were.

But when the lady arrived the second time with the proofs in her hand, Buggles under her arm and fire in her eye, the photographer found out that what had been wanted was a picture of Buggles with his mistress as a background. Her entire complaint was that Buggles' portraits were not what they should be. In this his head was too low; in that, too high. In that proof his tail didn't show, and in this one he only showed three legs. Only one proof showed Buggles in all his pug doggy ugliness, and

this one had a very soft, not to say blurred, spot where the lady's face would normally be.

The photographer was a busy man. And he hadn't any desire to do any more work than had to be done. He realized that making another sitting would probably be equally unproductive of good results for both lady and Buggles. Getting the information that one proof pleased the lady as to her face, and the one already mentioned pleased the lady as to Buggles, the photographer spoke as follows:

"Now, my dear Mrs. Blank, I am so glad to have made one portrait of your fine dog that does him justice, and I am equally glad that this proof of you is so pleasing to your friends. Nothing will be easier than putting the good picture of Buggles where the poor picture of him is—I mean, I can print these two together, so you will have the best picture of Buggles with the best picture of yourself."

The lady was doubtful, but let it go at that. Whereupon the photographer proceeded to cut and paste up a couple of 14 x 17 enlargements of these two pictures, then got to work with an air brush, made a small negative from the retouched print, and his pictures from that. While he was at it, he made an enlargement of Buggles alone, putting in a retouched background where had

been slippery lap, and his customer was so delighted that she ordered two dozen of Buggles alone, with the one dozen of Buggles and mistress!

The point is not that the photographer received an extra order for all his trouble—and enlarging and cutting and pasting and air brushing and re-photographing is a lot of trouble, when one gets no extra pay for it. The point is, that the lapless lady was so sincerely delighted with the results, that she is a walking and talking advertisement for the photographer, and will probably never be photographed anywhere else in all her life.

This was real tact. It would be so much easier to say "well, I am not a photographer of dogs," and get rid of a troublesome sitter. But this man had tact; he went to the extra trouble; he did it as if he liked it; he made a real effort to give satisfaction, and while, of course, he lost money on the portrait order, he made a friend.

And friends are worth having.

Friends make any business a success, particularly so personal a business as making portraits, where a friendly feeling between sitter and artist is almost an essential for a good picture, and absolutely essential for a continuous and increasing patronage.

It's a pity you cannot buy tact in a bottle and by the pound!

The Use of High-Lights

MRS. H. H. DENISON

One has but to read an average group of ads to realize that the high-lights in many are often put in the wrong place. In many, indeed, there will be no high-lights whatever. The proper use of high-lights in advertising is as important to a photographer as is the proper use of them in studio work.

High-lights emphasize; but no photographer in his studio work turns them on himself. Neither should he in his advertising. They should be used upon the subject alone in each case.

Occasionally, even in this day of extensive advertising, we see senseless ads. This senseless affair recently came out in several issues of a small town weekly:

"We buy hide. Give us a call. We will wake up!"

No comment is necessary on the usefulness of such an ad. Better have stopped with the mere statement of the first three words. This, however, is an unusually senseless ad, and of a kind seldom seen.

But as to the focusing of the high-lights, just where should they be thrown? Abso-



E. A. Jones Schenectady, N. Y.

ONE OF THE WINNING PICTURES AT THE MIDDLE ATLANTIC STATES CONVENTION, WASHINGTON, D. C.

Mr. Jones' and Mr. Upson's photographs (pages 521 and 522) received the same number of points, so the Judges had to split the \$75.00 Commercial Prize in the General Industrial Class.



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lutely upon the subject. This applies in the studio and in the advertising page.

What operator would focus the lights upon himself in studio work and expect satisfactory results? Yet many a man does just this in advertising. Focus, instead and always, upon your subject.

Patrons are interested primarily in the kind of service they get and the kind of pictures you can give them. Here is the place for the high-lights. While the picture or the ad must necessarily contain other things than those especially brought out by the high-lights, these must be kept secondary and never detract.

Let us give a few concrete illustrations of the use of light in advertising. Take, for instance, the fact that you have a fine new line of mounts you wish to advertise. Bring out the fact, not that *you* have these, but that the customer's picture would look well in these. See the difference in the lighting?

If you wish to advertise for certain kinds of special work, as children, for example, "toot not thine own horn" as to how well you can do the job. Instead, assure your prospective patrons that you can get pleasing pictures of *their* little tots in all their naturalness, that will be joy through all the days to come. *That* is what will interest your customer. Give it the lights!

Have you an especially well equipped studio? The interest this might hold for your customer is the mere fact that it means good results *for him*. It can be used in your advertising, provided you know how to light your subject.

Have you especially efficient workers in your studio, doing exceptionally fine work along certain lines? Remember that your customer is not primarily interested in the mere fact of special courses in art schools, in extensive experience of workers, or in new up-to-date ideas you may have in your head. But you may be able to make these things interesting to him in connection with getting a good picture for *him*. By adjusting your advertising lights carefully, keeping the high-lights on the subject—namely, the

customer and his best interests—satisfactory results are not hard to obtain.

Are we implying selfishness to the customer? Not at all! Just natural humanness. He is not in the habit of seeing the world through your eyes and mind, but through his own.

Keep these two things in mind when preparing your ad; not my viewpoint, but his; not my interest, but the customer's. Then adjust your lighting accordingly. Adjust carefully that it falls upon your subject, not upon yourself,

Therefore, to write a successful ad, get your subject, know the points to be emphasized, and turn on the lights!

Death of M. B. Parkinson

Mr. George Hastings sends sad intelligence of the sudden death of Morris B. Parkinson, in Newtonville, Mass., on April 17. Mr. Parkinson was widely known for his artist work by the camera, and was a most successful photographer in New York and Boston. He was Past-President of the



The Late Morris B. Parkinson

Photographers' Association of New England. Mr. Parkinson was in his 78th year. He went to bed feeling comparatively well, but was found dead the following morning. He leaves his widow and a daughter, Mrs. Frank S. Arend, Newtonville, from whose residence the funeral service took place.

Sell Enlargements and Build More Commercial Business

FRANK H. WILLIAMS

How many commercial photographers are getting all the increased business that can be secured by selling enlargements?

Some commercial photographers are cashing in on enlargements quite extensively and are finding that through enlargements it is possible to make sales more easily than otherwise might be the case and it is possible to inject a really novel phase into the selling proposition.

Let us consider some of the methods used by various commercial photographers in cashing in on the enlargement proposition as, in doing so, other photographers may secure worth-while ideas and suggestions which they can use to good advantage in their own businesses.

One Western commercial photographer told about his methods along this line in this way:

"I find, in personally soliciting commercial business, that I can hardly ever sell just pictures. I must sell ideas. It must present some specific propositions to the prospects for using pictures in definite ways in building business and in making more money. But in some instances where the prospects have been solicited by other commercial photographers, they know all the usual ways of using pictures and aren't interested in them and so I have to get something really novel into the conversation in order to get their attention and business.

"I find that one of the most successful methods of getting something novel into the selling talk is by telling them about enlargements and suggesting ways and means to them of using enlargements. Generally, I find that no other commercial photographers have presented the ideas of enlargements to them, so I just about have the field to myself.

"The suggestions I make to them for using enlargements are generally for having enlargements made of pictures of various departments or phases of their store activities. I suggest that big enlargements be made and the enlargements then placed in the show windows and I tell them that if regular size pictures attract a great deal of attention—as they always do—then the enlargements will attract just that much more attention.

"This sort of a proposition practically always interests the prospects and leads to the making of numerous sales that, otherwise, would probably not be made."

3

Another successful Western commercial photographer finds that it is always a big help to him in selling commercial photography to appeal to the vanity of the prospect and he finds that through enlargements he has the best sort of a method of doing this.

"I find," said this photographer, "that when I diplomatically suggest to the owner or manager of a store, for instance, that it would be a good stunt for him to have a picture of himself at his desk placed in the show window of his store, I get his attention. It tickles his vanity to think that his picture in the show window would be good business for him. So when I not only suggest that his picture in the show window will be a good thing for him but also suggest that a big enlargement of the proposed picture will be an even better thing, I get just that much more attention from him and, though he may not act on the suggestion, he at least feels so very friendly toward me that he buys something from me whereas otherwise he might not purchase anything."

%

An interesting method of selling enlargements is told by a middle-western commercial photographer.

"Occasionally," said this photographer, "there are vacant store rooms in our city and the merchants next to these vacant store rooms will place exhibits of their goods in

the vacant show windows. With these displays the stores have signs saying that the goods on display are for sale at their stores.

"Well, when anything of this kind occurs, I go to the stores that are making the exhibits and suggest to them that it would help them in emphasizing that the goods were on sale at their establishments if they would place big pictures in the show windows of their own stores with placards above the pictures directing people to their establishments. Then I say I'll take the pictures of their stores and make the enlargements for specific prices.

"This sort of thing is, of course, mighty good business for the stores and they recognize that this is the case and so it is a comparatively easy proposition for me to make sales to such establishments."

*

The proposition of using enlargements is always of interest to exhibitors at county fairs and at "Made at Home" exhibitions and at all the other exhibitions that are held from time to time in all live-wire communities according to one successful commercial photographer.

"The big thing that the industrial or retail exhibitor at a county fair or other fair or exhibition wants to do is to increase his sales," said this photographer. "And the best way for him to increase his sales is by impressing the location and appearance of his place of business on the public.

"What is the best method for the exhibitor to impress the character and appearance and location of his regular place of business on the public?

"I claim that the best method for him to use is that of showing enlargements of his place of business at his exhibition booth.

"Enlargements always attract a great deal of attention and always make places of business look bigger and more impressive than small pictures ever do. Consequently they are the best sort of pictures for the exhibitor to show at his booth.

"I generally work the proposition of sell-

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CHICAGO

ing enlargements quite hard when county fairs or other exhibitions are held in our city. I go around to the fair office or the exhibition office ahead of time and get a list of the exhibitors. Then I go to the exhibitors and tell them my proposition and try to put sales of enlargements across to them. I am successful in doing so in a very large number of cases, too. And, perhaps, other commercial photographers could use this same little stunt with equally good results."

The advantages of selling enlargements are obvious.

The first advantage is, of course, that of helping the photographer to make sales by reason of the selling of enlargements being a rather novel and different proposition which secures the attention of prospects by the very reason of its novelty.

The second advantage is that it brings in more money to the photographer than the sale of simply straight commercial work. In selling enlargements, the photographer gets full price for the first negative and then he gets paid for the enlargement. In addition, he frequently sells just as many prints off the original negative as he would if no enlargement was being made.

The third advantage is that it sets the photographer apart from the general run of commercial studios. While other studios are simply selling pictures he is selling enlargements and, probably, he has no competition in the line because the other photographers never think of selling enlargements unless the customers specifically ask for them. And, of course, when the photographer pushes himself up to the place where he stands out from all his competitors, he makes it just that much easier for himself to get more business.

All of which is worth the careful consideration of commercial photographers and all of which, it is hoped, will be of real benefit to various commercial photographers in stepping out and getting more business and making more money.

The Portrait as a Picture

What is demanded by a cultivated public in a portrait is that it shall be pictorial, and every photographic portraitist tries to live up to this demand, indeed thus bases his superiority as a professional over his confreres in the art presentation of the individual over mere exhibition of technical excellence. All in the business lay claim to the distinction, yet how few who undertake to delineate "the human face divine" realize what an artistic undertaking it is.

A good portrait is the most difficult performance of the artist, for it must not fall short in any particular.

A landscape artist may be allowed to apologize for some falling off in parts of his picture, by atonement in his excellency in other features of his work. His drawing may not be meritorious, but we forgive him for the beauty of color or for the subtle treatment of chiaroscuro; but the portrait is a failure unless it co-ordinates all the excellencies of art.

The human face is a most complex study, because it is not a solid, immobile thing, but something different with every emotional impulse of the person.

Not only does the light and shade upon the face change its expression every moment, but also the slightest alteration of position brings out something different. Each feature contributes like a note to the harmony, and collectively they index the thoughts going on within the man or woman.

The finest painted portrait in the world would be of little interest if it were not a character study. All the world's great portraits are likenesses of the originals.

If we had nothing of Da Vinci's pictures but the "Mona Lisa," it alone would be suffi-





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cient to stamp him as a great master. We feel sure it is an accurate likeness of someone. It is a face that speaks to us directly, questions us, "What do you think of me?" It is full of mystery because it is full of humanity. The personality is fully expressed.

We can say the same of Titian's portraits. "The Mistress," for instance, or the picture of himself; or Holbein's "Erasmus," or Raphael's "Pope Urban."

These are all true portraits; not only because they bring out the peculiar marks of individuality, the permanent characteristics indicative of disposition, but also because they reflect the painter's individuality at the same time; and in consideration of this last qualification, may we not say so does every good photographic portrait, hence the distinction in ability of the photographic artist. We do not mean that either the great painters or the distinguished photographers directly attempted idealization of the human face, for herein we note that idealization in

a portrait is indication that it is not the work of a master, for an idealized portrait, however charming, is not a true portrait. There is something unreal about it, having just enough resemblance to make it unnatural.

We must look for character in expression, not in a generalization of the features, contorting to the ideal.

The Greeks found it something beyond their ken, to understand how the soul of Socrates inhabited the body of Silenus, but they were too great artists and sufficiently reverent to such a man not to idealize him in the marble bust.

There is a picture by Raphael. It represents a student dressed in black clothes, absorbed in thought, intent, as it were, on some problem. His hands are crossed and he is leaning upon a table for support, seemingly to give freer scope to the labor of his brain by this physical relaxation, and, though his eyes are directed toward you, it is with evident abstraction of mind. The eyes do not question you, as some of Titian's

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Lantern Slides
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Street Photography
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The Hand-Camera and Its Use
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Choice and Use of Lenses
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Tank and Time Development
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PHILADELPHIA

portraits or Leonardo's do, challenging you to express your opinion, as if you were a personal acquaintance, but he seems simply as if lost in thought. This portrait is a charming thing. It has the quality of intellect rather than that of temperament brought out.

Titian gives an intense personal character to his portraits, stamping them with living and permanent interest, but in this picture by Raphael there is no attempt at subtlety, no attempt at forcing for effect.

A turn of the eye, a compression of the lips, decides the point.

The expression is always natural. The head has the inclination the pose must naturally take in that position, but every part of the body is in proper relation with the head pose. The body speaks as eloquently as the face. We feel that such portraits are veritable vital portraits, not idealized portraits.

The photographer should have an eye to see at once the characteristic traits of the sitter. He must wait for chance, or what really it is, the favorable moment when unconstrained nature makes the utilitarian lines of beauty manifest in the countenance.

Our Legal Department

Don't Make a Contract on Sunday

I have received the following letter from a Chicago reader of these articles:—

The other day the question was brought up by a member of our industry of the legality of signing checks or dating legal documents on a Sunday or holiday. This would make a good subject for one of your articles on business law.

The legal doctrine that contracts made on Sunday are void is one of the few attributes of the Sabbath that the progress of times has left to us. There has been very little encroachment on that doctrine by the courts, I think because it does not involve any ques-



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tion of the people's recreation or pleasure, such as the enforcement of the law against amusements on Sundays.

Most States have Sunday laws, as they are called, forbidding worldly business or employment. The making of contracts on Sunday is illegal because it is considered worldly employment.

It is a rather curious feature of the Sunday law, however, that a contract made on Sunday in a State where Sunday contracts are good, will be enforced in a State where Sunday contracts are bad. In other words, the contract gets its status of legality or illegality from the law of the State where it is made.

The enforcement of the Sunday law against contracts has a great many shades and variations. The courts have determinedly preserved it against actual Sunday contracts, but with equal determination have refused to extend it. It can be said generally that any ordinary business contract made on Sunday is void and either party can

get out of it without laying himself open to damages. No suit can be successfully brought on it. This doctrine has been carried pretty far. In one case, for instance, A owed B a debt which was about to fall due. On Sunday he ran across B and got from B a verbal promise to renew the loan. Later B repudiated his agreement on the ground that the promise having been made on Sunday was void. The court sustained this view, but I am quite certain that the Creator of the Sabbath never intended it to be used to make a slimy exit from an honorable agreement.

I remember another case where a partnership agreement made on Sunday was also declared to be void and one party was allowed to drop out on that ground.

Practically all courts hold that agreements to sell real estate are void if made on Sunday, so are contracts creating agencies.— I am also very sure that any contract or order to buy goods, entered into on Sunday, would be void if either party wished to consider

it so. The date of the contract or order, however, doesn't always control. For instance, there is a case in which the owner of a business sold it, really on Friday. That is, all the details were arranged on Friday, and the deal really closed then, although the bill of sale was not made till Sunday and was dated on that day. Later one of the parties decided to pull out and contended that the transaction was void because entered into on Sunday. The court held, however, that it had been entered into on Friday, and that the fact that the bill of sale was made on Sunday was not a part of the contract.

Speaking still of the importance of the date, it is also true that if the deal actually took place on Sunday, it does no good to give a week-day date to the contract or whatever paper was executed; the deal is void just the same.

In order to be void, the whole transaction must have been done on that day. For instance, A was in business, but was up against financial difficulties. One Sunday a creditor who was pressing him ran out to A's place and was taken by A to see B, A's father, whom A wished to guarantee his indebtedness. B agreed and wrote out a memorandum to that effect. He was about to hand it to the creditor then and there, but the latter, being posted on Sunday laws, said, "No, you keep this until tomorrow, when you can mail it to me." This saved the legality of the guarantee; otherwise it would have been yoid.

A promissory note dated, signed and delivered on Sunday is void as between the original parties, but if it is indorsed to an innocent third party, it can sometimes, but not always, be collected. But the original payee can never collect it; he should have let the maker keep it until Monday and then deliver it to him.

All kinds of bonds, deeds, mortgages, leases and agreements are void if executed and delivered on Sunday. I emphasize "and delivered" because papers that don't take effect until delivery are valid, though signed

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on Sunday, if not delivered until a week-day. A will is valid whenever executed.

Some States say that a Sunday contract is wholly void and cannot be sustained under any circumstances. Others say it will become good if it is ratified on a week-day. The only safe way is not to make it at all on Sunday. If some emergency forces you to do it, get a written ratification of it as soon after Sunday as you can.

Business transactions done on holidays have a very different status from those done on Sunday. They are not invalid unless the statute creating the holiday prohibits them from being done, which is almost never the case. The statutes creating legal holidays merely prohibit such things as protesting notes, checks, etc., on the holidays.

(Copyright by Elton J. Buckley)

AS WE HEARD IT

Oscar Nelson has opened a studio in Bethany, Mo.

The new Bevins Studio, Bend, Ore., is now open. George Bevins is in charge.

The Brown Studio, Marysville, Ohio, has been sold to C. V. Hadley, of Bellefontaine.

Edgar D. Garland, of Indianapolis, has purchased the Ware Photo Studio in Somerset, Ky.

L. B. Hansen, formerly of Minneapolis, has opened a new studio at 114 South Second Street, Stillwater, Minn.

The Robinson Studio of Abilene, Texas, has opened a studio in Ballinger, Texas, with H. B. Romaine in charge.

Joseph F. Mello, 949 South Water street, New Bedford, Mass., died on March 30. Mr. Mello was ill but a short time.

M. A. Ellis, of Glasgow, Mont., has moved his studio from the Rundle Building to new quarters in the Friedl Building.

L. O. Larson, of Lincoln, Nebr., has purchased the Bell Photograph Studio at Wabasha, Minn., and has taken immediate charge.

Word has just reached us of the death of Mrs. F. Ernst Cramer, St. Louis, Mo. Mrs. Cramer died on April 8, after a lingering illness.

J. E. Cheser, owner of the Temple Studio, Temple, Okla., announces that he has re-opened his studio, having installed entirely new equipment.

(Continued on page 406)



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Publisher 636 South Franklin Square Philadelphia, Pa.

Harry A. Smith, of Oakland, Calif., has purchased the Nichols Studio in Lemoore, Calif. The name will be changed to the Lemoore Studio.

Adolph Rothman, formerly proprietor of the De French Studio, West Philadelphia, is now located at 3910 Poplar street, Philadelphia, specializing in retouching.

The studio of P. B. Mahoney, 1410½ Elm street, Dallas, Texas, was damaged by fire on April 2. A spark from the printing box falling into some films is believed to have started the blaze.

Edward Thompson, photographer of Sharon, Pa., for the past eighteen years, dropped dead on April 10, while at work in his studio on West State street. Mr. Thompson was 50 years of age and is survived by his widow and daughter.

The business and equipment of the Brainerd Studio, Havre, Mont., has been sold to Myrtle M. Fullmer and the name of the business has been changed to the Fullmer Studio. Mrs. Fullmer has been connected with the Brainerd Studio for the past nine years.

Algot Anderson and C. P. Ruhme have taken over the management of the Brown Photographic Studio, 101 E. 6th Street, St. Paul, Minn. They succeed Bert L. Brown, veteran St. Paul photographer who in recent years has specialized in outdoor photography. The new management has incorporated for \$10,000, and will undertake extensive improvements.

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J. F. Obermeyer, of Sioux Falls, was elected to be the first president of the South Dakota Photographers' and Photo Finishers' Association, which was organized in Mitchell, S. D., April 2 and 3, in a convention of photographers from all parts of the state. Lawrence Olin, of Huron, was chosen vice-president.

E. V. Wilcox, of Scotland, was elected secretary-treasurer. Parker was chosen as the 1927 convention city. A constitution and by-laws were drawn up for the association and adopted.

Improved photograph finishing for amateurs is the aim of Nebraska members of the Master Photo Finishers of America, which closed its Nebraska convention in Lincoln April 2. The meeting was held at the Lincoln Chamber of Commerce and attended by delegates from many sections of the state. Alfred Bihler, of the Omaha Photo Shop, was re-elected president.

Other new officers are: W. B. Graves O'Niel, vice-president, and Miss Esther Tharpe, of the Nelson studio, Omaha, secretary-treasurer.

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Editorial Notes

Nature has fortunately endowed women with qualities of heart and mind that preeminently qualify them to become sweethearts, wives, mothers and photographers.

Consider the single quality of sympathy now—what mere man can lay claim to even a measure of the breadth of that distinguishing characteristic of the daughters of Eve!

In setting down these rather obvious reflections, we have in mind two notably successful artists in Kansas City, known internationally for the excellence of their work. We have the pleasure of making known to you, Miss Natalie Green and Miss Charlotte Crane, whose studio is at the sign of "The Green Crane."

In a recent interview, Miss Green said: "When we were in New York we used to frequent the Metropolitan Museum of Art, and we always said that when we got our own studio, we should specialize in children's pictures and pose the neighborhood children like the old paintings."

Full page reproductions of the work of this studio have featured in several monthly magazines in this country, and have been republished in a British weekly.

Miss Crane says: "Our success is due to our love for children.

We never have any trouble with them, they are so cute and original, and have as much character as grown-ups in their pictures, if not more, because they are so much more natural."

In the division of what to them is a labor of love, Miss Green presides at the camera, while Miss Crane, with the aid of a bushel of toys, engages the interest of the child.

Far from dreading to take pictures of children, often the complaint of the general practitioner, the Green Crane artists declare they like to see even tiny babies brought to the studio. "Mothers are more trouble to

us than their children," says Miss Crane. "If the youngsters are just brought to us with the idea that they are coming to play, the children are natural. It is hard to keep mothers from dressing children in unfamiliar clothes, and making them self-conscious by fussing about their conduct."

*

Professor Wright, of the Lick Observatory in California, has taken advantage of the fact that the planet Mars is now as near us as his orbit will permit, and so has photographed him through the big 36-inch telescope. The professor finds that he gets notably good definition of the so-called canals of Mars, by using a red-filter.

Photographs of San Jose, 13 miles distant, also show remarkable detail when he uses the red filter.

The Ordinance Department of the U. S. Army employs a duplex camera that can follow visually an airplane in its course and make photographic notations of a bomb in its flight.

These mechanical eyes make possible a minute study of the behavior of air craft in motion, and the attendant conditions of releasing and exploding bombs. One of the cameras is for vertical observations of airplanes at varying heights, while the other is inclined, and records horizontal distance flights.

The detail involved in observations with this apparatus is too complicated to be of interest to others than students of war machinery, but it is worth noting that remarkable results are obtained by expert use of the cameras. Data obtained includes height of airplane, speed of airplane, direction of flight, point of release of bomb, inclination of bomb, oscillation of bomb, wind velocities, point and time of impact of bomb.

During the recent visit of Lord and Lady Allenby to British Columbia, where they were the guests of the new Lieutenant-Governor, Hon. R. Randolph Bruce, the Archdeacon of Columbia entertained the visitors and a large gathering in Memorial Hall with screen pictures of Victoria and nearby regions.

One of the most interesting slides was that of the new Cathedral, something, of course, very near to the heart of the Archdeacon.

He was obliged, however, to explain, while the audience was admiring the stately proportions of the sacred edifice, that the Cathedral had been painted into the photograph by the architect and that it was hoped that though not one stone of it had been yet set on another, it would look like the picture when finished.

Now, cathedrals are not built in a day, and it is a bit dangerous to show photographs of things not begun, or to describe events that have not happened.

We are reminded in this general connection of a reporter we knew who had a good job on a Boston paper. On one occasion he was given an assignment to write up a swell charity ball in Worcester. Of it all he made a fine piece of work. His word pictures of dazzling scenes of beauty could not have been surpassed. Of course he worked in a list of the society folk in attendance, and was particular to set down what they wore.

Having a date that evening in Boston, our reporter hurried back to town and got his write-up smuggled into the night editor's basket and went his way a-pleasuring.

The next morning, it was found that his paper was the only Boston journal not reporting an early evening fire that destroyed the building in which a charity ball was to have taken place in Worcester, but it had a lovely account of the ball that didn't happen for an editor to grit his teeth about.

At the South Station a scribe murmured: "New York," to the ticket seller. "And return?" asked the ticket man.

"One way," whispered the scribe.

*

Visitor: "Only three keys on your type-writer?"

Stenographer: "Yes—my boss is a man of few words."

The Right to the Negative

ALEXANDER MACKIE

The High Court case—Cinema Signs, Ltd., vs. Unity Films, Ltd., a report of which is unavoidably held over, may be epitomized thus: A photographic firm employed by a customer firm to copy prints, and make prints from the negatives thus made to order, was not able to get payment of their account, and commenced an action to recover the amount. The customer firm put in a defense, and also counter-claimed for delivery of the negatives, or damages for their detention. The transactions had been of two kinds. In some cases the charge for the prints had included the cost of copying and making the negatives; in others, a separate charge had been made for copying and making the negatives. Before coming into court, it appears, the original claim for the amount of the photographer firm's charges had been settled, and the actual case to be tried was the counter-claim, that is to say, the claim of the customer firm to the delivery of the negatives, or, as they contended, their negatives.

It is a peculiarity of the case, that, judging from the report before me, neither the judge nor the counsel for the photographers called on to deliver the negatives, and against whom the counter-claim was directed. seemed to have the remotest idea that there had been any decision of the High Court bearing on the matter. As I shall show, there are two, and as to the ownership of negatives made in pursuance of an order for prints, they are conclusive that it is in the photographer. The one case quoted by the counsel in the present case, Rotary Co. vs. Taber Bas-Relief Co., would have carried the matter further, that negatives made in pursuance of an order for prints are the property of the photographer even though there had been a separate charge for making them, but as it had not been officially recorded it does not create a precedent, and is of no effect.

In giving judgment, the judge said the

real nature of the bargain was that, as was usually the case with photographers, the photographer firm was to deliver prints to the customer firm. In the early stages the customer firm was to pay something for making the negatives, but there was no purchase of the negatives, and therefore the property in them did not pass to the customer firm. Plaintiffs were therefore right on the issue raised in the counter-claim. The negatives were never at any time the property of defendants.

This is a somewhat important case, as it carries the matter further than the cases I shall refer to later, inasmuch there was, in some instances, specific payment for making negatives. Steps should, therefore, be taken to get the case officially recorded, if possible.

The earliest case that affects the matter was Pollard vs. The Photographic Co. In 1889, Mrs. Pollard sat to the defendant company for her portrait, in the ordinary way, for payment. Subsequently, the defendants made prints from the negative, added a motto, and exposed the prints for sale as Christmas cards. Thereupon Mrs. Pollard took proceedings in the Chancery Division of the High Court to restrain the defendants from selling or publicly exhibiting her likeness. As, under the 1862 Copyright Act, then in force, proceedings for infringement could only be taken if the copyright had been registered previous to the infringement, the simplest course, an action for infringement, was not open to her, and the case was fought on the ground that there had been a breach of contract. It was argued for the defendants that, as the property in the negative was theirs, they were only using their own property for a lawful purpose. To this the judge retorted it was not a lawful purpose to employ it in breach of faith or breach of contract. Throughout the case, also in the other case I shall refer to, the judges have treated the ownership of a negative, taken in

the ordinary way of business, being in the photographer as an accepted fact. The judge in this case said, in his judgment: The contract implied by law—there was no expressed contract—entered into between the parties, was that the photographer would not use the negative for any other purpose than to supply her with copies. The photographer's property in the negative did not relieve him, in using it for his own purposes, from a breach of contract. His Lordship continued: In my opinion, the photographer who uses a negative to produce copies for his own use without authority is abusing a power confidentially placed in his hands merely for supplying his customer. A perpetual injunction was granted with costs. "power" referred to by the judge was obviously that arising from possession of the negative.

The next case, Boucas vs. Cooke, should be particularly interesting to members, since the plaintiff was a member of the P. P. A., and in bringing his action he disregarded the advice of its Council.

Cooke, the defendant, called on Mr. Boucas to have a portrait taken in the ordinary way of business, and it was arranged that if a sufficiently large order for prints were given, the negative was to be surrendered. A small number of copies was supplied, but, owing to a dispute about the price, the arrangement for the quantity fell through. Boucas then registered the copyright as his own. Afterwards, Cooke employed a printer to supply 20,000 half-tone copies of the photograph, and the printer registered the copyright of the block in his own name.

Boucas then asked the opinion of the P. P. A. Council as to his position. After consideration, the Council came to the conclusion that the copyright belonged to Cooke, the ground of their opinion being that the photograph was taken "for or on behalf of" Cooke, and that, although no consideration had been actually given, it was the intention of both parties that the sitting should be paid for, and Boucas was in a position to sue for payment.

Our member, unfortunately for himself, was not satisfied with this opinion, and commenced an action for infringement of copyright. The case was tried before Mr. Justice Ridley, who gave a decision in favor of Boucas on the extraordinary ground that as the negative was the property of the photographer, the copyright in the photograph was also his.

Cooke thereupon appealed. The appeal case was tried before the Master of the Rolls and two other Justices of Appeal, each of whom delivered a lengthy judgment reversing the decision of the lower Court. The judgment of the Master of the Rolls is notable for his having dealt with the subject of the consideration in almost precisely the words of the Council's opinion, that there was a valuable consideration as the photographer was in a position to sue for payment. All the judges treated the matter of the ownership of the negative as an established legal fact that it lies with the photographer, Mr. Justice Stirling explicitly stating that, in the ordinary case of a photographer taking a photograph at the request of a sitter, and on the terms that he should be paid for taking it, then the copyright is in the sitter, although the legal property in the negative remains with the photographer.

The above outline of the case shows what an important one it was to photographers. For our charter, if we may call it so, of the right to the negative, we are indebted to Mr. Justice Ridley's singular mistake as to the law of copyright, and the pronouncement of the three judges upon the main issue of the case—the ownership of the copyright in a photograph when the consideration money has not actually been paid, makes it quite clear that a photographer is not entitled to deal with a negative as he pleases on the ground that he cannot obtain his money for taking it.—P. P. A. Record.

*

[&]quot;Madam," said the doctor, "I shall have to paint your husband's throat with nitrate of silver." "Please use nitrate of gold, doctor," exclaimed Mrs. Moneybags. "The expense is quite immaterial."



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Proportionate Density in Portraiture

The photographer is often at a loss to account for the discrepancy of the beautiful image projected upon the ground-glass and the unsatisfactory portrait as exhibited in the print.

He inquires, why is it that the coherent scheme of light and shade plotted out on the screen, the outcome of his careful and artistic management of the illumination, is not realized in his final effort? There is shown a notable falling off in the registration of the values which he has secured with so much pains to attain in the negative.

He holds his fine negative up to the light and sees proportionate density registered, why, then, does he not get in the finished print a replica? Of course he means in inverted tones. Why does he not get, for instance, proportionate tonality between flesh high-lights, drapery whites, and the white of the collar?

He points to his negative and asks, "Is not the tonality apparent there present?"

Is it due to the inability of the paper medium that proportionate density is not there registered? Why does the paper give all the whites identically?

Is it within his ability to so expose and develop the negative that it shall render the true image as it was illuminated?

Let us suppose a subject, a woman, draped in costume presenting cream white, a dead white, and a bluish white; and these whites, remember, are in association with the whites of the skin. We shall give a full exposure to the model; so that each tone shall receive ample time to faithfully respond to the influences of the developer, and the negative have full scope to work out its own salvation and give the whites of the picture as well as the shadows thereof proportionally as the illumination presents.

You are aware that if the deepest shadow in the picture is not given sufficient time, not only will this shadow and contiguous shadows, be flat and non-luminous, but also the high-lights will be blank and chalky and the result show no differentiation of white values either in draperies, color, or flesh. They will show up in the negative all of the one blank tone, because the development, of necessity, must be forced to get detail in the shadow with consequence that the high-lights are made so dense that in printing they show up as a uniform white tone.

To get tonal values in these high-lights, the development of the negative dare not be carried too far, but only to a certain degree, in order to register difference of density.

The crux of the problem, therefore, is to strive to get in the development of the fully timed negative the proportionate density, that is, to keep the high-lights thin enough to enable one to get corresponding tonality in the print by translation to positive terms.

The detail in the deepest shadows must be all out by the time the high-lights are, at what you consider, of sufficient density.

This, remember, can be only secured by giving, in the first place, ample exposure, and by regulating the developer so that the high-lights shall not rush out before the shadow detail is manifest. Moreover, do not strive for over-brilliancy in the negative, but ever keep in mind that it is only a means to end, not the end in itself. A beautiful negative is not the *sine qua non*, but a beautiful print is, and the negative must be constructed so that it will express in positive terms relativity of density.

The negative must not be over-developed merely to exhibit your techincal skill. You are not to rest satisfied and feel assured that because you see this proportional density in your brilliant negative, that it is assurance "strong as holy writ" that you will find it in the print. Did you say, "why?"

A negative when held up to the light or when looked at against a white background, one showing gradation and proper proportion, does not establish criterion that it is just the instrument which will enable you to get your beautiful print.

And for this reason: The action of the light upon the sensitive paper from which the print evolves, meets with more resistance to its passage than is presented to your vision when you hold up the negative and look through it.

The shadows being the tiniest areas on the negative, naturally print more rapidly than the high-lights which are denser areas and if printing should be discontinued when these shadows attain the degree you believe proper, it may happen that the action of the light, being slower in these dense parts, the stoppage of the printing may interfere with the proportionate density of these whites and their differentiation not be secured. The remedy, therefore, as we said, is to keep the negative thin enough so that action shall not be retarded in the high-light areas, or if pushed, the deep shadows burnt out.

Hence the necessity of an accurate judgment of the degree of general density of the whole negative which shall enable the printing process to give in positive terms the proportionate density so essential to pictorial beauty.

A Confusion of Samples

Just as all perfumes smell alike to the drug store customer, who has been shown half a dozen or more samples and been allowed to sniff them; just as a profusion of patterns in neckwear displayed to a customer lead to an inability to distinguish respective merits or to make an intelligent selection; just so the patron of the studio may be confounded with too many different samples of work, and the result may be a postponement of decision. And postponement of decision frequently results in no decision at all.

By all means seek to place before the prospect such a variety as will make a satisfactory choice possible, but avoid showing any styles that are in all probability outside of the range of choice. And concentrate attention upon the styles most likely to give satisfaction.

The displaying of samples before a patron, with scores of different pictures lying on top of a show-case, and the desirable ones placed among them and losing identity when laid on the pile, is not good salesmanship. Have the top of the show-

case cleared and there place before the prospective patron only those styles you want brought to his or her attention.

It is very often true that a wise photographer, knowing his customer and knowing what sort of a picture will produce the best effect and be within reach of the purse, can tell just exactly what sort of a print and mount should be used. That being true, concentrate on that particular type of work and, while showing others, put your selling work on the one that is going to satisfy when delivered.

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

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Mrs. K. P. CAMPBELL, General Secretary

137 North Wabash Avenue, CHICAGO, ILL.

1926 Convention at the Coliseum, Chicago, Illinois, Week of August 23

An interesting bit of news has been received by Headquarters Office from the Treasurer, A. C. Townsend, who attended a recent meeting of photographers in Hastings, Nebraska. A photographer, Ed Smith, of Wichita, Kansas, who owns and drives his own airplane (who is there to say that photographers are not progressive?) is planning to attend the coming forty-fourth Annual Convention of the P. A. of A. via the "Air Line." Imagine the unselfishness of the man-he is asking three other photographers to accompany him. He is willing to share the distinction of being the first to "fly" to a photographers' convention, and there is no doubt in our minds but what it will be an interesting event to record in the annals of photography. This is indeed a day of progress in which we are living, and photographers and photography are keeping abreast of the times, and are not to be outdone by their contemporaries.

Keeping abreast of the times! The P. A. of A. Summer School, located at Winona Lake, Indiana, is doing that very thing for photographers who are interested in the progress of their chosen profession. A letter received from the President of the Chicago Portrait Photographers' Association is ample proof of the above statement.

April 1, 1926.

Photographers' Association of America, 137 N. Wabash Avenue, Chicago, Ill.

Attention Mrs. K. P. Campbell.

My dear Mrs. Campbell:

What do I think of the Association's School at Winona Lake? I consider it to be the one really great piece of constructive work the National Association has ever done.

It was my good fortune to attend the School in 1923, and my daily association with Mr. Towles left a decided impres-

sion upon me, and has resulted in the betterment of my work.

The School is fortunate in having a man like Mr. Towles in charge. An artist, a thorough photographer with high ideals and fine personality, he takes pride in imparting knowledge. Naturally a schoolmaster, he is able to visualize his ideas so that the student cannot help but grasp them.

Winona is a beautiful spot—perfect for a vacation. A month spent there with Mr. Towles is so great a privilege that it should be eagerly sought.

I thank you, Mrs. Campbell, for asking me to tell photographers of this great work. I wish everyone knew the School and its location as I do. It offers a wonderful opportunity for the higher education of photographers, and that means, of course, for the betterment of photography.

Sincerely,

GEORGE D. STAFFORD.

Many have signified their intention of attending the School, and quite a number of them have organized together and have adopted as their slogan ON TO THE SUMMER SCHOOL and THE 1926 P. A. OF A. CONVENTION. With so many enthusiasts for the Photographers' Association of America and its activities, it is no wonder that the National Board feels that this is a banner year.

Aside from the registrations for the School, the General Secretary is also exceedingly pleased to report a wonderful response from the third drive which has been released.

*

A traveler in the Northwest eyed his seatmate for a while and then asked where he was from.

"Saskatchewan."

"What's that, podner?"

"Saskatchewan."

The interlocutor pondered over this for a while and then suggested:

"You no spik Inglis?"

Child Portraiture

EDWARD CONNER

In the treatment of a single childish figure, we have an infinite variety of effects from which to choose. Simplicity will most often be the keynote to success, whether we photograph the child alone or with an accessory of some sort. Among a number of prints recently received from Japan were several studies of a child arranging flowers and sprays of budding plants in vases. The combination impressed the writer as a peculiarly happy one, and its mention suggests a line of work wherein many novel and interesting effects may be obtained. The draperies need careful attention in pictures of this sort. Our endeavor should be to avoid stiffness in arrangement, and to reproduce something of texture and detail, instead of the harsh and confused mass of clothing often observed in children's pictures. This, of course, is largely a matter of illumination, exposure and development.

The difficulty of shyness, or reserve, is more often encountered with single children than in photographing groups. This we can generally overcome by taking the child into our confidence, and explaining the camera as we get it ready, avoiding absolutely any remarks calculated to alarm the little one. The writer has had the best results when he had the camera set up and focused on a particular spot, asking the child, perhaps, to show me its eyes wide open for a moment while he secured the proper sharpness, and then allowing it to wander away at will. By noting the surroundings properly, the operator may avoid the necessity for any further use of the ground-glass, putting in his plate, setting the shutter, and, with bulb in hand, awaiting the happy moment of the child's return. A chair, a railing, a curtain, the open window, a door ajar, the end of the piano, a rug on the floor-all these may serve as locating points for the little ones to be pictured and help us to get them on the

Generally, the chief annoyance the ambi-

tious worker will have, results from the wellintended efforts of the friends and relatives of the child to help. A charming disorder of apparel is seen; but the child is promptly taken off and hastily attired in its best bib and tucker, meanwhile being often pulled into stiffness and ill-humor. Then, when shining with the face-rubbing, stiff in its unaccustomed finery, the little one comes to the camera, the friends come, too, and it is: "Now, Edith, look pleasant; do hold your head up!"-"Don't stick your fingers in your mouth," and so on, ad nauseum, until the poor child is utterly impossible. Under such conditions, the writer has found a little guile very useful. Let the well-meaning relatives or friends stiffen up the subject to the last notch of woodenness, and then go through the motions of an exposure, all but exposing the plate. Then, explaining that you merely want to try an experiment, drive out the friends, get the child soothed into naturalness, wait until all memory of the ordeal has passed, and take your own chance with the plate! As to clothing, there can be no question that the best is that in which the child will be most comfortable. The simpler it is, the better; it is the child you are picturing, not the dress.

It is always better, provided the worker is properly acquainted with the child, to have not more than one other person about. Nothing so detracts from naturalness, or so tends toward the usual "studioishness" of the gallery portrait as a number of assistants. Get rid of them, all but one sympathetic helper who can be depended upon to do only what you say, and your chances of success are far better. A child is easily confused, and does not yield so well to the camera's needs when several people claim attention.

Very young babies are hard to manage, unless in the mother's arms. The spectacle of a plump child, piled into a chair in which it is unable to sit alone, may be pleasing to the parents, but there is no picture coming. The very little one is often most charming as the mother holds it, and with proper care, results that are pleasing may be had.

Unconventional pictures may be made by preparing for the work in a very bright light, the camera resting on a stool or large book, focused on a selected spot, where the child is induced to creep. Many dwelling houses have large windows, so that when the curtains are fully put aside, the light is strong enough to permit of exposures of one half to one second; and while some plates may be wasted, some priceless negatives may be attained. When the child is able to stand up to a chair, the sympathetic and well-prepared worker has some fine chances, and pictures which show the bare feet of the little child are often most charming. The baby may be induced to play on a dark rug, placed in the proper light, and then it is a matter of patience and good judgment.

In photographing children with their toys, two or three little points need close attention. It is better, for instance, to wait until the little ones are really interested and busied with their toys than to get them merely holding a toy and looking at the camera.

Sometimes a toy in the hands of a very young child is an obstacle to success, because the baby will put things to his mouth. Here, of course, the toy should be retained by the photographer or kept out of sight altogether. When and where and how to use toys in handling children are, in fact, questions which can only be carefully answered with a knowledge of the children and the circum-Occupation of some interesting sort, or a picture-book, may often be substituted for the toy with positive advantage Perhaps the most charming of all the children's pictures which the writer has seen is a group of children "Playing School," the work of Mr. E. B. Core. The group comprises five or six children of one family, and takes the form of a lateral triangle running lengthwise across a 5 x 7 plate. Four of the children, arranged in order of their ages, are grouped closely together to form an oblique, irregular line, dividing the picture space from upper left-hand to lower righthand corner. The way in which they nestle

together to see a folio held in the hands of an elder child is very delightful. At the left-hand the dark figure of an elder brother busied with a design upon the miniature blackboard or wall-slate, adds force to the "motif," and at the lower apex of the triangle sits the baby of the family, slightly separated from his fellows, independently occupied with a picture-book in proud imitation of his companions. Pictorially, the little figure binds the composition together, and the arrangement of lines and tones gives one a continual feast of pleasure and interest. Numberless compositions along similar lines will suggest themselves, in which the small furniture so commonly used by children nowadays may be made to help in the picture-making.

*

The Better Way

C. H. CLAUDY

A great many years ago . . . much too many to admit in print! . . . I was as a junior clerk in an office, for the first time introduced to the mysteries of books and bookkeeping, of typewriters and typewriting, of files and filing.

I began to use a typewriter by the hunt and pick system; painfully selecting by eye the proper letter, and then, with a tentative and exploratory finger, pushing it down. My immediate boss, somewhat interested in my struggles, gave me a lot of addressing of envelopes to do, and I did them, and in about a month I had a fair degree of speed and could manage to do a page with not more than five or six errors.

During the half a century or so,...there, it's out!... which passed since, I developed said speed until I can, and do, write almost as rapidly with two fingers as a good typist can with ten fingers. But I have never managed to get rid of the errors!

This winter I made up my now sedate and supposedly experienced mind that it was about time I learned better. I probably imagined that in the future life the Angel Gabriel would supply me with a

heavenly typewriter on which I could write masterpieces, and so ought to be able to do them without error! At any rate, I went to a typewriting school to learn touch typewriting. I am still going. I am still learning.

There is a lot more to it than meets the eye. All I know about a machine is a handicap. I would get along faster if I knew nothing. I have to train ten fingers to do what two have always done. I thought I knew the keyboard; but find I only know it mentally. I have to learn it digitally.

But I will learn . . . or admit that I am too old to do so . . . and that I will not do!

I am going to do it, because I know that, in the end, I will save myself a lot of work, a lot of copying, a lot of corrections, and a lot of time. With exactly the same mental and physical equipment, I will turn out more work, in less time, with less effort, and the work will be of a higher quality. To obtain this result, I must go through a period of mental and physical torture . . . ves, physical, too! Oh, those little fingers, and their awkwardness, and their apparently strengthless tendons . . . 'n' mind, I shall do it. But when it's all over and I can look out the window or shut my eyes and produce errorless copy, I will be in a position to earn more money with less effort than I do now.

This somewhat lengthy account of the "fad" of an old newspaper man has the same relation to photography that any other forward looking activity of the human mind There are plenty of photographers who learned to make pictures by the "hunt and pick" system; in other words, men who do what they do with lens, plate, light, and sitter, merely because they picked it up that way, and with no real appreciation of the "why." They make good pictures, too, and a good living. They have their place in society. But that they couldn't improve themselves, if they were willing to study the modern science and art of portrait making, will never be admitted by any photographer who has made a study of his art.

There is a reason why you must finger the letters "f, g, h, and j" with the fore-fingers of the two hands; a real reason why the space bar must be operated with the thumb and the shift keys with the little finger. You can make the same impression on the paper with other fingers, and shift the carriage with your elbow, if you want to—but you can't do it as quickly or as accurately.

You can make the same portrait lighting in the way your father did it, without knowing why, but you cannot do it as artistically or as certainly, as if you knew "why," as well as "how."

Photography, like typing, progresses. In the old days we clamped sitters' heads in a vise and told them to look at the little birdie and think of something pleasant. In the old days we operated a typewriter any way we could. Now we have art principles explained and diagrammed, reasons for certain lightings on certain types and characters of faces, just as we have a touch typing system—both the new ways produce the best possible results, with the available equipment. The old way produces a result, and that's the best you can say of it.

I am strong for the new way. I freely admit I have been all kinds of a fool to wait so long. I excused myself for many years by saying I hadn't time, and it didn't make any real difference, and what were a few errors between editors, and like alibis. And many a photographer has excused himself by saying he made money, as it was, and he didn't see that the other fellow did any better with all his new-fangled ideas, and what was good enough for his Dad was good enough for him.

There are usually a dozen ways to do almost anything; and only one of them is the best way.

In this day of hurry and speed, of competition and every man for himself, can any of us afford not to learn the best way, the right way . . . aye, even if, for lo, these many years, we have "managed to get along?"

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Extraneous Light in the Studio

The image projected upon the groundglass is made by reflection of light, but light can also act as a destroyer as well as a creator. It can undo what it has beautifully effected in the fair image.

The eye is analogous to the lens, and it is manifest to all how an excess of light, a glare, prevents us from distinct perception by the blur it produces upon the retina.

The beginner in photographic practice soon learns the need of caution in working under intense illumination with the camera directed anywhere toward the light. You all know of the misery effected by halation, and the portraitist knows the tendency of over-reflection from white drapery to produce a confusion at the outlines.

This over-reflected light is called extraneous light, or light outside what is needed to show up the image in its integrity. It actually undoes what the controlled light has effected, giving an untrue impress.

The task of the portraitist is to study how, with his excessively sensitive plate needed for the portrait performance, he may eliminate the unnecessary light and prevent the ingress of destructive rays through the lens.

The lens may be looked upon as an open window to the camera. Of course, the analogy cannot be pushed too far, but the comparison may here be useful in explaining the behavior of adventitious light. "Adventitious," by the way, is a better qualification of this injurious light than the term "extraneous," inasmuch as all the light we use in making a portrait is extraneous.

Adventitious light is analogous to the adventitious twigs which sap the strength of a growing plant which the gardener is so zealous in getting rid of, for the health of the plant; and just so the adventitious light interferes with successful outcome of our portrait. Adventitious means that which is redundant, superfluous; and that



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is just what the portraitist wants to doget rid of what is useless and destructive.

Let us suppose the lens is a window, and we open our window directly against an illuminated whitewashed wall. We get a projection of this wall on the ground-glass. Let us now open the back door of the camera and see the effect of this reflected light upon the inside of the camera, as the rays penetrate the lens window. We are surprised at the amount of light which illuminates the interior and is reflected from the bellows' walls.

Now, if we place a figure in front of this white wall, close up to the ground-glass and observe the effect upon the figure, we see that it is blurred by the excess of reflected light, so that we can only with difficulty make out the features of the model. So we have to study how to get rid of this excess of illumination which is working havoc with the fair picture.

First of all, we remove the model from its position against such a background. We

place it so that the light shall fall upon it at an angle relative to the assumed position of the camera, which gives a clear, distinct perception of the subject. But, although the image so formed may, to our casual view, seem clear and definite, experience teaches us that there may be sneaking bandit lights lying in wait to rob the picture of its beauty. We find that a certain amount of light, unsuspected to us, is reflected from the intervening atmosphere between the model and the camera. It may be comparatively weak, to be sure, but all the same, it will have its innings upon the supersensitive plate and must, therefore, be expunged. So we provide a hood screen or canopy for our lens window, a veranda of dark velvet or some black material which practically is non-reflective. This hood fits the telescope like over the lens barrel and extends somewhat in front of the lens. The extension should be far enough to curtain out the light but not so far as to show up as an image on the ground-glass.

This done, the next operation is to examine the interior surface of the lens barrel. The lens makers take every precaution to make the interior dead black, yet, withal, there may be some portion of the interior, a small area, which the alert rays will make use of in their invasion. Finally, examine carefully the bellows' walls, look for pinholes or cracks or abrasions of any kind.

The photographer has a pride in keeping the exterior of his camera in good shape, but sometimes, if not often, neglects attention to the interior. The constant pushing in and out of the bellows wears away the dark surface and gives opportunity for reflection from the abraded surface.

A little aniline black dye, devoid of gum, will cover over any gray surface, without

hurt to the material of the bellows. Sometimes the glass of the lens reflects adventitious light from a greasy spot on it.

In studios where artificial light is used, a good deal of unsuspected radiation takes place due to dust in the atmosphere, and so it may be well, in such cases, not only to screen the lens, but also to shut off from the space between the sitter and the camera any reflection from contiguous surfaces.

No light should be allowed to enter the camera through the lens but that used in lighting the model.

These precautions may seem trivial details, but it is the trifles which are insidious, which often do irreparable damage to our best devised schemes of illuminating the model.

Paragraph Promotion Pointers

FRANK H. WILLIAMS

The more attention the photographer's display case or window display attracts from passing people, the better advertising it is for him and the more business it will develop for his studio.

But what sort of pictures secure the most attention from the passing people?

One Middle Western photographer has made some investigations along this line. He has had certain kinds of pictures on display in his showcase and has taken note of the average number of people stopping to look at the display and has then put other kinds of pictures on display, and has taken note of the number stopping to look at these pictures.

From this investigation he has come to the conclusion that the following kinds of pictures, in the order named, get the most attention from the passing throngs:

Colored pictures.

Bridal pictures.

Photos of attractive girls and young ladies. Baby photos.

And, of course, the same thing holds true, this photographer finds, with the attention given to the pictures displayed on the walls of his studio.

Interesting, isn't it?

And isn't there a suggestion or so in this for other photographers who are seeking ways and means of making their showcases and window displays just as effective as possible in building business?

*

Here's the way one Middle Western photographer tells about the way he gets business:

"I do a rather large commercial photographic business, in addition to the regular studio work, and, of course, I find that the best method of building the commercial business of my studio is by taking around albums containing samples of my work and showing these samples to prospects.

"It was while doing this that I conceived the idea of also making up albums showing regular studio work and displaying these albums to commercial prospects at the same time that I showed them the commercial albums.

"To do this is to make the whole solicitation effort very productive, because if I can't

Convention Times Demand a Cirkut

Convention season will soon be here. To the photographer this will mean outdoor groups. The profit from group pictures is proportional to the number of faces clearly and

naturally reproduced.

The No. 8 Cirkut Outfit is beyond all argument the ideal equipment for outdoor groups. Revolving, as it exposes the film, it easily makes each face a portrait. The No. 8 weighs only 44 pounds, in two durable cases. The pictures are either $6\frac{1}{2}$ or 8 inches wide and any length necessary up to 12 feet.

The price of the complete outfit including the No. 8 R. B. Cycle Graphic camera, with Graphic Rectilinear Lens, Automatic Shutter, Gears, Cirkut Attachment, Revolving Back, Cirkut tripod head, the 6½-inch Crown Tripod Top, one set No. 4 Crown Tripod legs and two carrying cases is \$260.



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sell commercial work to the prospect it is quite likely that I can interest him in having a photo taken of himself or his wife or his children.

"To my way of thinking albums of samples are just about the most effective means the photographer has of building business if he goes out and personally solicits business.

"In my studio I keep the studio closed until about 10.30 in the morning except for special appointments and I spend the time up until 10.30 every day in soliciting business. Since adopting this plan my business has grown very greatly indeed which proves that this method of going after business is a good one."

Perhaps other photographers might adopt this same plan with equally good results.

What is the way to make people satisfied with the baby pictures taken by the studio?

The answer according to one Western photographer is to get pictures of smiling babies.

He declares that in 100 average proofs submitted by him to the parents of babies whose pictures he had taken every proof of a smiling baby brought an order for pictures, while of the proofs of unsmiling babies among the hundred, only two proofs brought orders.

That's something concrete and definite regarding the sort of baby pictures that makes the biggest hit with parents, isn't it?

Wouldn't it be worth while for other photographers to analyze the proofs submitted in the same way and find which sort of proofs of baby pictures produced the best results in the way of orders?

Then, when the photographer had gotten information from such an analysis, he could govern himself accordingly.

"We used to have our retouching done out in the reception room," said one enterprising photographer. "The girl who did the work also waited on the customers and this made it certain that people who came into the reception room would get instant attention. Also it cut down the expenses for extra wages that we would have had to pay if we'd had a girl specially to wait on customers and do nothing else.

"But now I've moved this work out of sight into another part of the studio and the reason for it is this: The people who came into the reception room were, of course, greatly interested in the work. They became so much interested in it, in fact, that all their attention was focused on it and they thought only about the work while I was trying to show them samples of photos I'd taken and while I was trying to make sales with them.

"This condition of affairs not only made it hard for me to put sales across, but also made people question the kind of work my studio turned out, because it made them think that most of the work turned out by the studio consisted in retouching.

"Since putting the work into another part of the studio, I've found much less difficulty in making sales.

"Of course, other photographers might not experience this same difficulty, but it was a real difficulty with me."

Methods of getting kodak finishing work vary greatly, of course. Some concerns find that newspaper advertising is the most effective, while others find that direct mail advertising gets the most business.

The DeLuxe Photo Service, of 312 North Breeden street, Santa Ana, California, finds that its best bet in getting more kodak finishing is to distribute blotters to the banks, railway stations, post office and other public institutions of the city. These blotters, of course, carry advertising copy for the service.

Here is the way this advertising reads:

"THE DELUXE PHOTO SERVICE.

"All that the name implies.

"Kodak finishing exclusively.

"Send or bring in your films. The results will convince you.

"We also have agents throughout Santa Ana and vicinity."

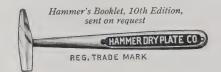
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.

Address

One of these blotters is also put in each envelope of finished pictures delivered by the concern, and the advertising matter of the concern is thus constantly brought to the attention of a large number of people.

Perhaps other concerns that do kodak finishing would find it profitable to use blotters in this same way, and, certainly, this proposition of putting blotters into the envelopes of finished films is a mighty good advertising stunt and an inexpensive one.

All of which is submitted in the hope that it will offer worth-while ideas and suggestions to other photographers which will be of distinct help to them in their businesses.

A Shrewd Forgery M. L. HAYWARD

If a photographer carries his account with a certain bank, some third party forges the merchant's name to a check, and the bank pays it, the bank must stand the loss, on the ground that a bank is conclusively presumed to know the signature of its own depositors, and pays a forged check at its peril.

Suppose, however, that the bank pays the check, then discovers the forgery, and calls the photographer in.

"Is that your signature?" the cashier asks.

"It certainly is," the photographer agrees.

"Although I just don't recollect that check."

An hour later the photographer telephones.

"I've been looking up dates, the day I was supposed to have given that check I was in the hospital, and it must be a forgery," the photographer explains.

Now, is the bank justified in charging the check to the photographer's account in a case like this, where the forgery is so skilful as to deceive the victim himself?

This point came before the Maryland Courts in a case reported in 51 Maryland, 562, where the court ruled against the bank and in favor of the photographer.

"If the bank pays money on a forged check, no matter what the circumstances of caution, of however honest the belief in its genuineness, if the depositor himself be free of blame, and has done nothing to mislead the bank, all the loss must be borne by the bank, for it acts at its peril, and pays out its own funds and not those of the depositor. It is in view of this relation of the parties and of their rights and obligations, that the principle is usually maintained, that bank and banker are bound to know the signature of their depositors, and that they pay checks purporting to be drawn by them at their peril," was the reasoning of the court.

South Dakota Photographers Hold Their First State Convention

South Dakota photographers, for the first time in history, came to order as a State group the morning of April 2nd, when E. V. Wilcox, of Scotland, sounded the gavel with forty-five present. The sessions that day were busy, as it was a "one-day" convention.

The temporary officers were E. V. Wilcox, general chairman; Paul High, Mitchell, treasurer; William Turner, Aberdeen, secretary, and no vice-president.

The officers elected for the year, with the next convention to be held at Parker, S. D., are William Obermeyer, Sioux Falls, president; Lawrence Olin, Huron, vice-president; Paul High, Mitchell, treasurer, and E. V. Wilcox, Scotland, secretary.

The program covered a fine demonstration by E. Lesron, of Storm Lake, Iowa, on practical negative making; "The Use of the Flashlight in Portraiture," by Lawrence Olin, Huron, who made some wonderful demonstrations of how a flashlight specially constructed, as is his light and the great big one of E. V. Wilcox, and which was the light used, can give wonderful results in taking children's pictures. Those boys in South Dakota are developing something new and fine in the use of flashlights. H. E. Voiland, Sioux City, gave one of his splendid talks on the benefit of thoroughly organizing from the local centers, on through the "trade" or Congressional districts, to the State and then the National, and related the many things that will come to the States that do so organize. Ed. E. Sheasgreen, of the Standard Cost Finding Service Co., Minneapolis, Minn., and acting Secretary of the N. C. P. A., gave two "chalk talks," one covering the matter of "Square Deal Organizing" and the other on the "Cost of a Dozen Photographs," both of which made those present do some tall thinking.

Fred H. Smith, President of the N. C. P. A., was not able to get to the convention on account of sickness, while Charles W. Linn, Past President of the Iowa Photo Finishers' Association, got stuck with a broken car on his way up to Mitchell from Lincoln, Nebr., where he had been attending the Nebraska State Convention of the Photo Finishers. Therefore the time they would have consumed was put in on a further discussion of South Dakota photographic problems.

The Friday luncheon was conducted as a "round table," with Ed. E. Sheasgreen as leader. A series of vital questions was arranged beforehand, and during the discussion some exceedingly fine suggestions came out on how to "do things" photographically to a much better advantage.

Friday evening a fine banquet was spread at the Hotel Widman and an inspiring business address given by William Robinson, editor of the *Gazette*, of Mitchell. After the banquet "The Model Studio" film was shown.

Saturday was a day given over to the Photo Finishers and their problems. They elected E. V.

Wilcox as President; Louis Canedy, Sioux Falls, as Vice-President; William Turner, Aberdeen, as Secretary, and Paul High, Mitchell, as Treasurer. Guy Bingham, Executive Manager of the Photo Finishers of America, was present to see to the thorough organization of the Photo Finishers, with a new constitution and by-laws. David Merriman, Minneapolis, and E. E. Sheasgreen gave addresses. Ole Vik, Rapid City, with three others from that part of the State, were "arrested" by one of the convention delegates Friday morning early for "speeding" in from Rapid City to Mitchell the day before, making the distance, 375 miles, in a little less than seven hours. The "arrest" was carried out amid much noise and jollity at the expense of the "speed king" whom the photographers of South Dakota could claim as all their very own.

Both conventions will be held at Parker, S. D., next year. In the meantime, it is planned that each district of the State will hold quarterly meetings, each group following the same general plan of study.

S.F.

First State Convention of the Minnesota Photographers

Central Western States are doing things along organization lines. First came the North Dakota Convention, held at Fargo, March 9 and 10; then the South Dakota Convention, at Mitchell, April 2 and 3, and now the first State Convention at Alexandria, Minn., ever held by the photographers of that State, May 7 and 8.

The following temporary officers handled matters: N. K. Hakkerup, Bemidji, General Chairman; George P. Anderson, Austin, Vice-President; Miss E. Bovy, Little Falls, Secretary, and J. H. Chalmers, Madison, as Treasurer. These officers, with the following, make up the Board of Directors: William Westman, Alexandria; B. W. Johnson, Owatonna, and F. Berntsen, Albert Lea.

The purpose of this Association is to "iron out misunderstandings," learn how to "make better pictures to be sold in greater numbers and at a better profit," and to organize to make these things possible. For two hours the main convention adjourned that seven trade center groups might hold their trade center conventions, elect officers, adopt a constitution and by-laws, and a plan of objectives that call for each trade center to hold quarterly meetings, all meetings to follow the same plan of study. After the trade center "conventionettes," the main convention again proceeded in its organization work for the whole State.

The program carried much of the professional and an equal amount of the business side. Leaders in both the professional and the business side were on hand to help out in all discussions. A round table banquet is in the process of making and each noon there were round table luncheons, the whole purpose of the officers being to give just as much time as possible to the discussions of all kinds of problems and how each may be the best handled for solution.

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AS WE HEARD IT

- H. S. Hoot has opened a studio in the Phillips Building, Waynoka, Okla.
- C. C. Wyrick has opened a studio in the H. K. Wilson building, Grundy Center, Iowa.

John Geertz has purchased the A. S. Rockwell studio at Richland Center, Wis., and has taken possession.

- R. G. Macdonald, formerly of Centralia, has opened a studio in the Veysey building, Montesano, Wash.
- L. D. Hawkins, who sold his studio in Lake City, Iowa, to Mrs. Oral Bacon, has returned and taken over the business again.
- J. A. Stirratt and Don Shears have entered into partnership and opened a studio at 500½ Polk street, Amarillo, Texas.
- C. B. Robinson is now located in his new and commodious studio at 1306 Market street, Wheeling, W. Va. Our best wishes for success.

Mr. and Mrs. C. Edward Powers of Milford, N. H., are obliged to dispose of their studio because of ill health of Mr. Powers. They plan to move to Colorado in August.

Louis Blair has bought the interest of Earl Shay in the Heights Photo shop, Muskegon, Mich., dissolving a partnership of two years' standing. Mr. Shay is entering another line of work.

Word has just reached us of the death on April first of W. P. Melville. Mr. Melville was chief photographer of the Union Carbide Research Laboratories, Long Island City, N. Y. No details were given.

A new commercial studio has been opened in Tulsa, Okla., by George Black and Lee Krupnick, at Third and Main streets. Mr. Krupnick was formerly associated with his brother, Al Krupnick in commercial photo work. The new firm will trade under the name of the Black-Lee Krupnick Company.

After qualifying as having been longer in business in Bowling Green, Ohio, than any other present business man, James Walker is celebrating his forty years in the photographic business by occupying the most beautiful studio he has ever had and one which is pronounced as being far superior to most studios in Ohio. It is located on East Wooster street where he has more commodious quarters.

After having been located "at the same old stand" for fifty-five years, the photograph studio which is conducted by A. E. Hess, at 127 West Main street, Gloversville, N. Y., is about to make a change, and will move to the old Richheimer Building, at 131 West Main street, on the third floor. This first studio was first opened June 21, 1871, by the late William Kibbe. The building was destroyed by fire January 30, 1881, but was rebuilt the same year and the studio was reopened November 15, 1881. Mr. Kibbe passed away March 9, 1910, and the studio was purchased by Mr. Hess in July, 1913.

Cleveland Photographers Show Real Activity

A special meeting of the Professional Photographers of Greater Cleveland was held on the evening of April 20th, at Hotel Statler, principally for the purpose of considering co-operative advertising for Mother's Day. It was announced that the Society now had 64 members, of whom 11 had come in since the first of the year. It was regrettable that the attendance at this special meeting was not larger, but that was probably due to the over-large number of recent meetings. Anyway, all of the faithful, the ones who do the work when there is work to be done, were on hand, and by means of a number of very frank discussions, considerable was accomplished.

It was decided to leave all plans for the June regular meeting in the hands of Barney Marquard, chairman of the Entertainment Committee. The Location Committee reported that it had been decided to hold all future meetings in Parlor 1 of the Statler, a move which received the hearty support of the membership. The Advertising Committee reported that it had prepared a number of show-cards, using the pictures distributed by the Eastman Kodak Company, with the printed wording below and the name of the society, which would be distributed, two each, to all members whose dues were paid for 1926. It was decided to use this same copy, illustration and all, for one insertion in the Cleveland Shopping News, issue of April 27th—two weeks before Mother's Day using 3-column 6-inch space, and to take the funds for this one insertion, a little less than \$90, from the treasury of the Society. This publication is distributed free to every worth-while home in the city and suburbs, with a guaranteed circulation of 225,000. The cards are to appear in the studios and in other show-windows the same Saturday and remain until Mother's Day, thus tying those studios up directly with the advertisement.

It was decided to take up with the members the question of a \$5.00 assessment, in order that this same space might be used three times more during the year, at appropriate occasions, without too far depleting the treasury. A vote of thanks was passed to the Eastman Kodak Company for contributing the pictures, to the Photocraft Company for mounting them, and to the Dodd Company for supplying envelopes.

A committee was appointed to consider the matter of designing a suitable emblem for use of the members of the Society on their stationery, in their showcases, and on all advertising. A vote of thanks was extended to the Pittsburgh Association for its invitation to attend their meeting on May 4th, and it was decided that as many members as could leave their studios would visit Pittsburgh in a body.

gii iii a body.

36

Biddie: "I suppose you have been in the navy so long you are accustomed to sea legs?"

Middie: "Lady, I wasn't even looking."

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PHILADELPHIA

Fifth Annual Convention of the Ontario Society

Enthusiastic members of the Ontario Society of Photographers held their Fifth Annual Convention in the Prince George Hotel, Toronto, Ont., April 13, 14, 15. A three-day program of addresses, exhibits, discussions and entertainment was arranged by the committee, with every hour of the three days filled with items of interest to attending delegates.

During the first afternoon, James H. Brakebill, President, Photographers' Association of America, spoke on the progress and co-operation enjoyed by the Association in the United States. Cliff Ruffner, editor of Studio Light, spoke on "Advertising the Studio." John E. Garabrant, of New York, lectured on "Commercial Demonstration." final afternoon gathering was the "Shop Talk" discussion with manufacturers and dealers.

As guests of manufacturers and dealers, the evening program was of an entertaining nature, consisting of a radio concert by the Fada Radio Corporation. Stunts, fun and frolic were presented by members of the society. Dancing concluded the evening's session.

Wednesday morning's meetings were held in the Toronto Art Galleries. Addresses were delivered by J. W. Beattie and A. T. Roberts on "Composition and Art as Applied to Photography" and "The Pictorial in Landscape Photography," respectively. Viewing the Toronto Camera Club spring salon and painting on exhibition completed this session. On Wednesday evening the fifth birthday of the society was marked by a birthday party and dance at the Prince George Hotel.

Interesting developments in photography were described by Dudley Hoyt during the afternoon session on Thursday. Using four pictures of the same subject, taken at the same distance and with the same camera, Mr. Hoyt demonstrated his ideas on lighting, as related to the form of the face. With the assistance of light, Mr. Hoyt showed how he had been able to apparently change the dimensions of the face, the lower part of the face of his subject becoming a prettier oval as the background became lighter. Mr. Hoyt's work also appealed to the meeting through its lack of extreme contrasts.

This was followed by a series of round-table talks and an address by Howard Beach, of Buffalo. who described impressions secured during a visit to art galleries and studios of Europe and Great Britain.

At the final session the following officers were elected: President, Charles Ashley, of Ashley & Crippen, Toronto; first vice-president, Fred Micklethwaite, of Toronto; second vice-president, Robert Darragh, of London; third vice-president, Walter Dixon, of Welland; secretary, George W. Freeland, of Toronto; assistant secretary, W. H. Gold, of Toronto; treasurer, J. Kennedy, of Toronto; commercial chairman, Alfred Brigden, of Toronto.

BULLETIN - OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

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Items of interest upon photographic subjects will be gladly received.

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Wednesday, May 12, 1926

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Editorial Notes

Few, if any, realize the trials of the photographer.

Consider, if you please, a single example of his tribulations:

In comes a man on his way to business, looking as solemn as an undertaker. He has come under protest, but has doggedly determined to sacrifice himself by request of his family.

He dumps himself into the appointed seat, with an attitude of mind and body clearly indicating—now do your worst.

What in the blankety-blank can one do with an object like that?

To get him to look even partially human, the photographer must uncross the legs, get the hands out of pockets, put the chin up and untwist the neck. By the time all that is done, the victim is looking as sour as a 58th variety of pickle.

The artist knows mighty well that if he shoots the subject looking like that, and sends home proofs, the wife will burst into tears, and the casual visitor will want to know who the gloomy guy is.

No, indeed, we are not offering any solution of the photographer's problem nor a 15-cent cigar to the dour subject. Our object is accomplished if the public is a bit informed.

What about the photographer? Don't worry. He will find a way out. He has to. Could you?

*

C. A. Goddard, dean of photographers in Akron, Ohio, says: "Yes, I have taken the pictures of three generations in Akron, and if I am as good as I feel, I will take the pictures of another generation before I quit."

Mr. Goddard passed his 68th birthday and his 52nd year in photography last March, and he has studied human nature along with the requirements of his profession.

In a recent interview, he was asked who he thought were the fussiest subjects—men

or women. Without the least hesitation, he replied: "Men." He went on to say that a man will buy a lodge uniform, with lots of brass on it, a hat with a sweeping plume, get a sword for his side and ribbons for his chest. Then he will march to the studio with a kingly stride, and with all these decorations on, he is harder to please than any woman.

"It seems to me," continued Mr. Goddard, "that when a man goes to the photographer, he wants to put on all the clothes he can carry, but when a woman sits in front of the camera, she wants to take off everything the law allows!"

This veteran artist does not play for prize pictures at exhibitions, but he says he aims to make everyone of his productions of prize taking quality.

*

Telephotograms of letters, signatures, faces and finger prints require wire for their transmission, but sometimes there are "messages" offered involving these things, and there is no wire to destination.

Radio comes into play here, and Captain H. Ranger, head researcher of the Radio Corporation of America, says his department will be ready with apparatus to transmit radiophotograms by May 1.

The interest of advertisers in photograms is growing rapidly, and if radio can be relied upon for points not reached by wire, photogram service will become well-nigh universal.

*

Thus wailed an aerial photographer during the late hard coal famine:

"The recent anthracite coal strike, which made it necessary for New York to rescind the ordinance against the use of soft coal, completely ruined the aerial photographic business.

"A year ago, when a lump of soft coal couldn't be found on Manhattan with a search warrant, aerial photographers were able to take pictures easily from 8,000 to 10,000 feet in the air. A photographer who tried it during the soft coal plague had to fly within 1,000 feet of the ground before

he could pick up a landmark as big as the Woolworth building, and the pictures he took looked like they had been snapped in a tunnel."

*

A noted scientist recently remarked, for purposes of illustration, that if fish took up physical research, probably the last thing they would discover would be water, for that element for them is so constantly present as to be commonplace and unnoticeable.

Our highly enlightened race is becoming so fed up upon the wonders of photography and electric transmission that we nearly let the following paragraph slip by. However, it did catch upon the points of the office scissors, and we think it worthy of notice.

"While they looked at a photograph thrown on the screen, representing the heart beat of a patient at a clinic, 1500 doctors recently listened to a physician's diagnosis coming over 1000 miles of telephone wire."

*

The immigration statute, known as the quota law, is cutting into the business of photographers located along lower Eighth Avenue in New York City.

The population of New York is now making an annual gain of only about 30,000 as against 150,000 in the year before the bars were put up. Cutting patrons to one-fifth of a former number is some cut!

The newly arrived immigrant promptly hunts up a job, and his second thought is to have his picture taken to be sent to the old country. The invariable aim is to acquire a likeness that will exude prosperity, even though the wardrobe of the subject will not often permit support of the illusion. true is this that the East-side photographer must maintain a goodly stock of properties in the way of apparel indicating good fortune. So it comes about that the photographer often finds that it is up to him to supply patent leather shoes, a silk hat, frock coat and striped trousers in order to reveal the wearer as one of fortune's favorites. Outfits of swell clothes are quite as important in the equipment of a complete studio as the camera and the mercury lights.

In course of time, usually a short time, the acclimated immigrant marries, and calls around with his bride to ask the camera man to make the handsomest possible picture of the newly-weds. It is expected that the artist will show the couple not only as enjoying great prosperity, but particularly good looking, for the pictures are to be sent to almost every relative and friend of theirs in Europe.

The photographer is expected to observe certain conventions:

Neither the bride nor the bridegroom are to be taken alone, and in pictures of the pair, the woman must be on the right hand side of the photograph.

With the Hungarians, it is customary to have a man sitting on a low bench in front of the couple, playing on some musical instrument, forecasting, of course, a married life full of joy and music.

One photographer says that some families come each year to have pictures made to send abroad.

"One couple I photographed fully fifteen years ago on their wedding day, turned up a week ago with their children, and I thought I should have to get my panorama camera into action in order to get the whole group into one picture!"

Do Your Patrons Come Back?

FRANK FARRINGTON

One day you drove your car up in front of a filling station you had never patronized before. You told the man to put in ten gallons of gas. He drew the gas and you paid him and as he was handing you the change, he said, "Your back tire there is down. Wait a second and I'll put in some air for you." You waited and accepted the service with a little surprise and with a good deal of satisfaction, because it was not an employee looking for a tip; it was the boss himself taking that much trouble just as a matter of service. He wanted to accommodate you. Probably he was thinking of getting more of your patronage.

You know what an effect it has upon you when some merchant does you a service that he was not obliged to do, something more than you really paid for. You probably realize, if you stop to think about it, that that sort of thing pays in other business and would probably pay in your business.

If your patrons do not come back to you after you have done work for them once or for a period of time, then there is a chance that some competitor has taken advantage of an opportunity to show them some service they have not been getting from you.

Don't neglect the little favors, the minor

courtesies, or the greater ones, just because you feel sure of the continued patronage of a family. Do all you can to keep them feeling that you are accommodating, that you appreciate their patronage and are willing to make an effort to keep it.

There is such a thing as being too business-like, too systematic, too anxious to adhere to certain business hours and rules. If you lay down a pattern of treatment you assume to give everyone and then never vary from that cut-and-dried order of service, you will fail to please the individual in all the ways you might.

It is fine to have regular hours during which the studio is open, and not to be obliged to work overtime or come early. The tendency to cut down the hours of work exists in all branches of business and labor. But what is gained by rigid adherence to such rules is sometimes less than might be gained by such flexibility as would permit you to break the rules at times. If you can please a man by making an appointment for a sitting half an hour, or even an hour, before your regular opening time, you may gain more by that accommodation than the sacrifice of the time or convenience would cost you.

If a patron is particularly anxious to have at least part of a job delivered in less time than your usual routine would make possible, you may possibly tie a patron to you for life by inconveniencing yourself to get out that work when it is wanted.

It is natural for a photographer to think he has achieved something when he has reached a point where he feels independent enough to compel people to meet his terms and hours. The trouble is that when a man becomes that independent he begins to be less accommodating and his patrons begin to find that better service is to be had elsewhere, and the business begins to slip.

I am not thinking about the photographer who has developed a reputation that enables him to become a dictator, practically telling people that they can come to his terms or do without his work. Mighty few reach the

point where people feel and will continue to feel that they must have his services regardless of the inconvenience of getting them.

Your patrons can come back or they can go to another studio or they can get along without photographs. There are plenty of people who don't care much about having their pictures taken. They will go through the procedure now and then if they know a studio where everything is made easy for them and where they have been enough times to feel at home. But let them feel that there is inconvenience involved, that they must take what you offer on your terms, that they are the ones to do the accommodating, and they will neglect you. They may go without pictures and your competitor may not get them, but you lose them. You can treat patrons so they will want to come back, but perhaps it is too much trouble to do it.



P. A. OF A. SUMMER SCHOOL, WINONA LAKE, INDIANA JULY 26 to AUGUST 21, 1926

SSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

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137 North Wabash Avenue, CHICAGO, ILL.

1926 Convention at the Coliseum, Chicago, Illinois, Week of August 23

The Chicago Convention

The enthusiasm with which the Manufacturers and Dealers throughout country have shown regarding the 44th Annual Convention is reflected in the number of Exhibitors already located in the Manufacturers' and Dealers' Hall. As has been mentioned before, Chicago has not had the privilege of housing a photographic convention for over thirty years, which may account for the interest displayed both by the Manufacturers and Dealers as well as the photographers.

The many sights, institutions and forms of entertainment, which can be had in a city as large as Chicago, is another item of attraction for drawing a large attendance. The photographer and his family, who are planning a vacation or a trip this summer, will be amply repaid for the time and money spent. Make your preparations now for attending the convention.

A few other places of interest to photographers as well as their families are-

The Art Institute. On the lake front at the foot of Adams Street. A wonderful collection of paintings, sculpture, decorative art exhibits and ceramic masterpieces.

American Furniture Mart, 666 Lake Shore Drive. This building, 16 stories high, with more than 30 acres of floor space, is the largest building in the world. Its cost, including the land, is \$10,000,000. It is devoted exclusively to furniture and furniture display.

Chicago Board of Trade, La Salle and Jackson Boulevard. Spend a morning here in the Visitor's gallery. This is the largest grain market in the world.

The Field Museum. A marble structure of great beauty, located in Grant Park opposite Roosevelt Road. Offers its wonderful collection of exhibits, removed from old structure in Jackson Park.

Union Stock Yards. Center of world's greatest meat packing industry. Fifty thousand employees in these plants. Guides furnished to visitors.

The Manufacturers and Dealers who are still undecided as to whether or not it is beneficial for them to take space at the convention should stop and think of the opportunities afforded them in displaying their merchandise to the largest gathering of photographic people ever assembled at any photographic convention—besides the advertising advantage to their firm by exhibiting in the city of Chicago.

A list of Manufacturers and Dealers who have already bought space for this year's convention is as follows:

Abel's Photographic Weekly Agfa Products Company Ansco Photoproducts Co. Bausch & Lomb Optical Co. B. & L. Manufacturing Co. Beattie Hollywood Hi-Lite Co. Blum's Photo Art Shop, Inc.

Z. T. Briggs Co. BULLETIN OF PHOTOGRAPHY Burke & James, Inc. California Card Mfg. Company Camera Craft The Chilcote Company Cin Set Company Colegrove Bros. Co. A. M. Collins Mfg. Co. Cooper Hewitt Electric Co. G. Cramer Dry Plate Co. Defender Photo Supply Co. Eastman Kodak Co. Eastman Kodak Stores Co. Farry Frame Company Ficks & Company Gevaert Company of America Graf Optical Company J. S. Graham Co. Gross Photo Supply Co. Haloid Company Halldorson Company Hammer Dry Plate Co. Holliston Mills, Inc. B. Hopfen Co. Ilex Optical Co. Japanese Water Color Co. Johnson Ventlite Co. L. M. Johnson Co. George L. Kohne Fred. M. Lawrence Co. Lawrence Richter Frame Co. H. Lieber Company E. N. Lodge Company Mallinckrodt Chemical Works R. A. McCabe McIntire Photographic Machinery Co. Medick-Barrows Company National Carbon Co. Neri Frame Company Norman-Willets Co. Pako Corporation Photo Art Company Photogenic Machine Co. Schwartz Picture Frame Co. James H. Smith & Sons Co. Sprague-Hathaway Co., Inc. Sun-Ray Lighting Products Co. Swenson-Springer Co.

Taprell, Loomis & Company Treesdale Laboratories Co. Vilas-Harsha Mfg. Co. Western Photo Supply Co. Wollensak Optical Co.

There are still a number of spaces available. The floor plan and lay-out of the convention will be published in a later edition.

*

The number of inquiries received by Headquarters Office this week relative to the Summer School prove to the Officers the growing interest in the School as well as the great need which it meets among the Photographers of America. So far the largest number of registrations have come from the Western States.

As a prominent New York Photographer said, in one of his talks, "Just look at the list of students in attendance at the Summer School and note the number from the West." It is up to the Eastern photographers to be just as interested in the advancement of their profession. If the Westerners can travel nearly 3000 miles, those residing in the Middle West and East who have to spend less time and money in traveling should grasp this wonderful opportunity to further ourselves in the photographic profession.

Montana, Idaho, Washington, Oregon and California were represented in 1925, and this year the first registration received was from Everett, Washington.

*

One of the fruit-stall men in the city market was striving hard to add a few cents to the total of his sales.

"We've got some fine alligator pears," he suggested.

"Silly," laughed the very, very young housewife. "We don't even keep a gold-fish."





DAYLIGHT CAMERA ROOM AT THE P. A. OF A. SUMMER SCHOOL, WINONA LAKE, IND.

A Pupil's Appreciation of the Winona School

"Dear Friend Towles:

"I am beginning to get the Winona Fever these past few days, it must have come along with the young man's fancies with the advent of Spring. The more I study over the matter, the more I think that this is the logical year to stage a real 'Home Coming' for the students of this, the largest school or class in Winona's history—1923.

"Last year at the National Convention in Cleveland, I engaged in conversation with about 15 previous students, and nearly all said they would like to go back, if they could meet the old gang of '23. Fine bunch that, and this is no attempt to rob the other sessions of their glory, for I believe that pupils collectively are the most congenial I have ever met anywhere. Of course, I met and made a raft of new friends last year, whom I hold dear to memory, but, somehow, I just can't get the 1923 gang out of my system, they would be hard to beat.

"Quite a few of the former students remarked that next year at the convention (meaning 1926) is intended to be 'home coming' year for the 1923 bunch. Inasmuch as the convention takes place after the school, I certainly would like to see some hallooing done by capitalizing on the scheme, and that everybody and his brother would feel amply repaid for the trip if there should not be any school, just a good chance to meet all the bunch once more. Why couldn't the circulars be sent out to the old bunch, putting this very question up to them, prompting a starting to register real early and push this thing through. I believe by making it a general 'home coming,' some of the boys who have attended every year might send out some of the circulars with a personal appeal to the ones they think would try very hard to attend this year. Why not break the School record this year, or at least have 1000 actually attending?

"Now, I for one, have been boosting the School every chance, and I think I have several very much interested, so that they will go this year, and if you can find anything that I can do to get this 'home coming' started for the '26 session, just call on me to mail out personal appeals or anything you suggest. You know that some will have to make arrangements to leave their business and get money matters lined up.

"And there is absolutely no mistake about their getting their money's worth and they will thank you from the bottom of their hearts that it was possible to receive such benefits from so short a course, made possible through your short route and simple methods.

"May this year prove to be the largest year, a most successful and joyful one, that you have spent in school work anywhere.

"I'm backing this up by saying that I am 100% for the 1926 School being the best ever.

"J. R. Metcalf,
"Harrisburg, Ill."

*

Mr. Metcalf's Letter to Former Pupils

"Dear Friend and School-mate of '23:

"If one could only express the feeling in words, what wonderful testimonies we all could offer the School of Winona, headed by that inimitable 'Bill Towles.' This was the sentiment several years ago—all-right, fine, but how much the more for 1926, which is to be the 'Home-Coming' for all students that ever attended, but especially for the '23 bunch, the crowd that had so much friendly spirit and pep from the first tap of the bell until the banquet.

"Winona is the only place in the world which offers, at the same time, vacation and schooling of such efficient, intensive training in the four short weeks, which without doubt pays double the investment. 'Knowledge is power,' ever increasing.

"Personally, I wouldn't miss it and I know quite a bunch that is coming back, friends of yours, that I'm sure you will be glad to meet again. Will you do this? Write me a card and let me know what you think about this 'Home-Coming' and 'get-together' idea. Also, write postals to two of your friends and ask them to write two postals also, thus starting a chain of enthusiasm around the '23 bunch, regardless of whether you can go or not, but I hope you can.

"Trusting you will find time to comply with this little request for the good of the profession, and hope to greet you with the rest of the '23 bunch. What say?

"Smilingly yours,

"J. R. METCALF,
"Harrisburg, Ill."

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"Freight Prepaid" M. L. HAYWARD

The photographer had filled an order for a new and unknown customer, shipped the goods, attached the bill of lading to a draft, and handed the draft to his local bank, with instructions to collect the draft and deliver the bill of lading on payment.

The bill of lading was stamped "freight prepaid," by a fraudulent arrangement between the photographer's shipping clerk and the freight agent, but, as a matter of fact, the freight had not been paid, nor any part thereof.

The collecting bank collected the draft in full, remitted the proceeds to the local bank, and the local bank turned the money over to the photographer

Then the railway company discovered that the freight had not been paid, and two important problems immediately arose, namely:

- 1. Could the railway company collect the freight from the photographer?
- 2. Could the railway company collect from the bank?

On the first point, the answer is in favor of the railway company.

On the second point the North Carolina Supreme Court has ruled in favor of the bank.

"The railway company represented to the bank that the freight had been paid, and relying on this representation, and without knowledge that it was not true, the bank having in hand more than enough money to pay the freight, turned it over to the shipper, and thereafter, during numerous dealings between the shipper and the bank, where there was the opportunity for indemnity, the railway company remained silent and did not notify the bank that the freight had not been paid and made no demand for the freight for nearly three years," was the reasoning of the Court.



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Commercial Photography

EDWARD CONNER

Surely photography as a means of a livelihood is not played out. We cannot conceive of it being so barren. Quite the contrary, it has scarcely yet got out of its swaddling clothes, and it is for us, who are entrusted with its care, to nurse it to a ripe maturity. There are rich fields and fair prospects yet to be conquered, and the men who set to work to attain this end are the men who will rise to its reward. We cannot very well turn soap-makers or cigarette manufacturers, but since photography is a recognized advertising medium, what say you to monopolizing the field? Not alone to advertise ourselves: also to assist advertisers. The time is now ripe for it, and, what is more, if portraiture does not keep us fully occupied, then we have all the more time at our disposal to experiment in this direction. Advertisers, we all know, are prepared to lay down good, round sums for new and original ideas that will appeal to the general public, bringing wares to their notice in some novel or interesting form. These advertisers are in no way conservative, and welcome all new ideas. Artists have for long pandered to this demand; photography is just beginning to do so, comparatively speaking. There may be disadvantages to discourage one, but there are also advantages, for it is also a fact that advertisers prefer photographs, when they can get them, to drawings. For this reason, it will be necessary to break away from tradition and adopt some new line suited to our limits and to our requirements. Most photographers pretend to a certain amount of originality and resource; to say otherwise were to insult. Here, then, is an opening for the exercise of these qualities. No special apparatus is required, the ordinary studio camera and studio accessories being quite suitable. The only items of expense are models and special backgrounds, but these, for most subjects, are not required.

In order to get some information on the subject, the writer recently interviewed a gentleman who specializes in this line. Happily, the writer found him busy working out an idea which enabled the writer the better to understand his remarks. He had two of his children posed on the floor silhouetted against a white sheet. The figures were in profile, the little girl bending forward to help herself out of the jam pot which her brother held on his knee. Very simple it looked; nothing in it, some might say, yet the writer was assured that when finished it would be worth a large sum of money. It was a jam manufacturer's advertisement, and was intended, by the way, to attain the dignity of a poster. Several of the prints shown to the writer were very ingenious, particularly one of a lady dressed in airy, gauzy material riding a bicycle. A special background had been worked on the enlargement with a profusion of flowers scattered

over the foreground. Action there certainly was, and though the writer could not vouch that the composition kept quite within the bounds of the canons of art, the result was, nevertheless, pretty and attractive. The picture became the property of a cycle manufacturing company. Then there was a music seller's advertisement—silhouette of a lady playing a violin, her music stand in front. And so on, through an infinite variety.

The writer gleaned from this gentleman that, though he seldom got an order before he began working out an idea, he seldom worked in vain. His mode of procedure was to study the magazines (advertising pages) and see who was advertising and what was being advertised. He then singled out what such as he thought he could improve on, and after fixing the new ideas on paper, submitted it to the advertisers, who, if it suited their purposes, made an offer. When once he gets a good idea, he keeps at it, varying it until it is played out. Pictures should be simple, expressing only one idea, pretty, attractive, and vigorous. Bold, bright silhouettes in many instances find a good market. Besides this, he was gaining some fame for his book illustrations, also engaging in several other speculative, yet remunerative, branches.

The above might be useful for some workers to follow out, while to others it might prove fatal. Yet there can be no doubt, if photographers will only cast about them with intelligent enterprise, many different suggestions would be forthcoming, turning the gloom into sunshine. While we are engaged in this, we must not permit portraiture to suffer. Rather let us do all that we can to revive it and keep it "up to scratch." You, yourself, know best how to do that. Give your public what they want; they know the difference between good and bad work, and we are convinced will always encourage it, though now and then they run off to the cheap man. Let us keep the cheap man out altogether if we can, for the money he gets can never come our way again. Let us see to our "guns" and come up into line,

presenting a bold, united front to the enemy. These are the days when truth protects itself and its prices by combination, thus preventing the outsider or "black-leg" getting the ghost of a chance. The cry has gone forth for photographers to unite. Let it not be heard in vain. Rather let us forget our petty quarrels and jealousies, and in order the one to benefit the other, meet on mutual ground, where questions of defense can be freely discussed; and, instead of as at present acting individually, organize for combined action. This is bound to come sooner or later, why not now?

"For behold the old order changeth and we, perforce, must welcome the new." And that we must do whether we will or not. Time was when we could afford to jog quietly along in the old rut made for us by our forebears; aye, even stand aside and live down opposition. That is now done away. Nowadays, each new day, much less each new year, finds the conditions and methods of the conduct of our business changing—a truth that requires no explanation, it being only too evident. Surely, then, the time has arrived for eager self-examination and severe cross-questioning. What are we doing to cope with new demands? How are we meeting or trying to check the opposition that is being forced upon us? We are launched into the midst of a crisis and must honestly face it in order to make the best of A rapidly decreasing income is not the most comfortable condition in the world, and should, if anything can, spur us up to increased activity. Are we in all sincerity grappling with the burning questions that threaten to "snuff us out" as a profession? If we are, our efforts seem to be but feeble, and fail to touch on the fringes of the overwhelming force hurling down upon us.

We are, as a class, too much given over to lying back on our oars, and, like an inglorious nation, console ourselves on a brilliant past. However romantic that may appear, it is in no sense the spirit of the age, and, what is worst of all, does not make the pockets jingle.

Photography is now forever indissolubly tagged on to advertising, both as a medium and as a means to an end. Enterprising makers and manufacturers think nothing of opening studios in all the principal centres on their own account. Photographers can very well prevent such increasing competition by proving more enterprising themselves; hunting for work, instead of waiting for orders to drop upon them.

The great solution is to be found in photography turning commercial. Photographers have followed the artist only too long, emulating his follies without cultivating his good qualities. And what is the result? "Art for art's sake" is a worn-out tale. As sensible men, let us look facts fair and square in the face and recognize once and for all that, however much photography may have bearings toward art, it is as a commercial profession that it is going to revive and succeed. Not until this spirit is fully grasped and realized can photographers hope for better days.

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Snakes and Geese

It has just been my good fortune to attend the meeting of a very large and dignified organization, in which much of interest to me transpired. During the course of the deliberations, one member delivered himself of a speech, and made some remarks which were not very popular.

After he had proceeded for awhile, some of the men present began to hiss the speaker.

Down with a bang came the gavel, and the presiding officer jumped to his feet.

"I will have no more of that!" he said, with a cold and steely tone of voice. "Snakes and geese hiss. Members of this organization do not."

And they didn't; not any more that day! There are a lot of snakes and geese in this world. They do not all run on their bellies nor waddle on two legs, either. Many of them stand upright and wear clothes. But they seldom get very far in the jungle of

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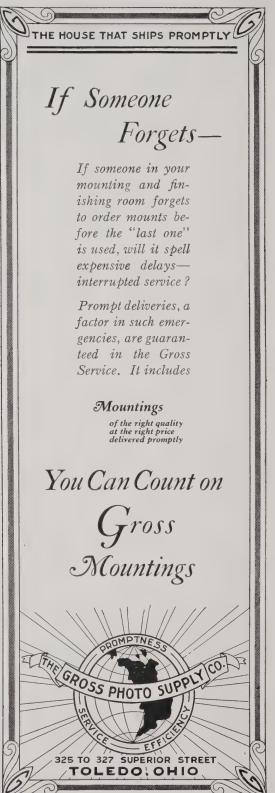


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modern life, and never are they popular with their fellow beasts!

It doesn't pay to knock what the other fellow does, what he says, what he thinks. We are a rather fair-minded set of people, we Americans; we have our passions and our prejudices, and we have a great many ideas, which, no matter how half baked they are, are nevertheless held with tenacity. One of those ideas is that of fair play; of live and let live; of boosting instead of knocking. And when some of us forget this trait in the national character, and allow ourselves to be as the snake and the goose, we usually rue it later on. There is not always a presiding officer present to remind us, in a few emphatic words, that we are to fight fair; but there is always a presiding fate who attends to the job later on.

As a rule, the photographer is a fair-minded man; loving beauty, he is as quick to see it when it is present as he is prone to note its absence; and this, regardless of whether it is his own work or that of his competitor. As a general rule, photographers do not try to get business by decrying the work of their competitors; they do not knock the other fellow's price, his studio, his methods, his process, or his pose. But now and then one will make that mistake, and let fall the little word which strikes the customer on the raw. Not many of us care for the hissing of either snakes or geese.

It will be cheerfully admitted that the photographer who "hisses" his competitor is a goose, not a snake. He may be a perfectly honest goose, and truly believe that John Smith, while a good enough fellow, really doesn't know enough about photography to attempt to sell his work to the public, especially at such a stiff price. But he is a goose to say so.

If he must say anything, let him say something in favor of his own goods; he then becomes only a trumpeter of his own horn; and surely a horn, even if ill-played, makes sweeter music than the cry of the goose or the hiss of a snake!

A few days ago I talked with a friend who had just bought a new car.

"I thought you were going to get a Locopackolac," I said to him. "How did you come to buy a Cadireobaker?"

"To tell you the truth," he answered, "I'd rather have had a Locopackolac, but they talked me out of buying their own car."

"Curious inverted sort of salesmanship, that," I opined. "Tell me about it."

"There isn't much to tell," my friend made answer. "I talked to the Locopackolac people, and was almost ready to say I'd buy one, when I happened to mention that I had also been considering the Cadireobaker. Well, it was lighting a match in a powder magazine, as I found it. That Cadireobaker was the worst car ever made. It was assembled, it was poor, it had no power, it eats gas, it is a bum job, it was the world's worst buy. As half a dozen salesmen all joined in the anvil chorus, I speedily became convinced that they feared the competition of this car more than any other; which would seem to indicate it was a darn good car! So I went and bought one!"

There you have it; the snake and the goose hissed themselves out of a sale because, instead of talking about how good their car was, they spent the time telling how bad the other one was!

It isn't necessary to say "don't be a snake." Very, very few men are really snakelike. But it may not be amiss to say to others, as I have since said many times to myself:

"Don't be a goose!"

Death of F. Dundas Todd

F. Dundas Todd, many years ago editor of The Photo Beacon and well-known to the older generation of photographers, died at Victoria, B. C., on April 20. Aged 68 years. Mr. Todd was author of many hand books on photography, and on his retirement, went to Canada, devoted his energies as an apiarist, and kept in friendly touch with his former associates in photography, contributing some interesting papers of reminiscence of his photographic activities.

He was a native of Scotland, emigrating to America in 1893. He removed to Canada in 1906 and was a resident in Victoria when he died.



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Flectragraph Photographic Paper will not shrink when you wash the prints. It will not shrink when you dry them. Your prints will never be warped or distorted.

Super-hydrating the paper fixes that. (Super-hydrating is obtainable only in Flectragraph and the other Tree-pho Papers).

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Paragraph Promotion Pointers

FRANK H. WILLIAMS

The public is thoroughly familiar with the results of the photographer's work, but is the public as familiar with the materials used by the photographer in securing such splendid pictures?

Has the public any idea as to the wide varieties of photographic films and plates used by the photographer in printing pictures, for instance?

A Western photographer felt that the public would find it interesting to learn something about the different varieties of films and plates used in his studio. So the photographer took the boxes in which the material came to him and arranged these in a neat display on the wall of his studio and then attached a card to each box telling about the purpose for which the films or plates in that box were used by him.

This display attracted the attention of practically every one coming into the studio and aroused much comment. And, of course, the many people who were interested by the display told their friends and relatives about it with the result that the photographer secured a splendid amount of advertising for his business in this way and profited accordingly.

Perhaps other photographers would find that the same sort of an exhibition would be equally worth while in boosting their businesses.

£.

A splendid asset in getting more business from customers who formerly patronized the studio but who haven't given the studio much patronage recently, is to go to them and suggest that the studio take their pictures in a different manner from any pictures that the studio has previously taken of them.

For instance, suppose that the photog-

rapher on examining the negatives of pictures taken of some particular former customer finds that all of the pictures were full face. If this is the case, then the photographer can suggest to the customer that it would be interesting and worth while to have the studio take a profile picture of him because this would be entirely different from his former pictures. This sort of a suggestion would make a strong appeal to many customers and would, therefore, be of distinct help to the photographer in getting business from that customer.

Or suppose that the general appearance of all the pictures so far taken of the customer are very much the same, due to the use of about the same sort of lighting arrangements and due to the fact that the same size pictures have been printed in each sitting. If this is the case, then the photographer can show the customer a sample picture taken of some other individual with a totally different lighting arrangement and can suggest that the customer would find it interesting and worth while to have his picture taken under similar circumstances. Or the photographer can suggest to the customer that it would be pleasing to the customer to have some new pictures printed up in different sizes from those formerly used for him.

All this would get the note of novelty into the customer's proposed new pictures and as most people are interested in anything that is novel or new, it is evident that this sort of a proposition would be splendidly helpful in building business from those former customers who hadn't recently given the studio much patronage.

H.

It is only rarely that the photographic studio has any complaints from customers. Usually people are very well satisfied indeed with the superior work turned out of the studios.

But, sometimes, a complaint does arise, and when this is the case, does the studio make the complaint a distinct asset in building more business and more profits or does



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SOFTNESS . . Desired in portraiture

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Chemical Common Sense-

ALL PHOTOGRAPHERS NEED IT

Some are born with a chemical sense, others have it forced upon them in the high-school days, while others acquire it easily through

lateria Photographica

By ALFRED B. HITCHINS, Ph.D.

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 Filters for the dark room; Dyes for tinting motion
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 V. Conversion Rules
- VI. Conversion Rules

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Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

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636 Franklin Square Philadelphia the studio simply try to forget the whole proposition?

When a complaint does come, analyze the whole proposition carefully and in an unprejudiced manner. Just what is at the bottom of the complaint? On the surface, the customer may be complaining because the mountings of the pictures aren't liked, but the real reason for the complaint may be that the pictures make the customer look homely instead of beautiful. And so on with the other complaints.

By getting to the real truth of each complaint, the photographer gets a slant on his studio and on his work which he wouldn't get otherwise and when he does get such a slant on his work and his studio he is splendidly equipped for seeing to it that no more similar complaints ever arise. In other words, the photographer actually makes the complaint help him in making money.

Pay careful attention to complaints. Unless the people who complain are simply nuts who don't know what they want, each complaint means there is something wrong in the studio which should be set to rights at once.

It isn't sufficient to simply have the reception room or dressing room at the studio looking spic and span on the surface. The cleanliness must extend all through if the room is to make the favorable impression on customers that it should make and if the room is to be the active help to the studio in building business that it should be.

One of the most annoying things in the world to some women is to go into the dressing room of a studio for the purpose of primping before having a sitting and then finding that the comb on the dressing table is full of hair due to the carelessness of some former patron of the establishment. In some instances when a customer makes a discovery of this sort, there is such a revulsion of feeling that the customer is instantly turned against the studio and this may result not only in the customer walking out of the



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studio without having the sitting but it may result further in the customer never returning again and in the customer giving the studio a black eye when talking about it to friends and relatives.

光

Pick out an average ten of your customers, Mr. Photographer.

Then think carefully as to just what other customer you have secured through these ten customers.

Have you gotten the work of any other members of the families of these ten customers?

Have you gotten work from the friends of these ten customers?

Have you gotten work from the stores, offices, manufacturing establishments or other places of business where these customers are employed?

If not, why not?

Were any of the ten customers dissatisfied with the work you turned out for them?

Or is the reason why you haven't secured work from the friends, relatives and business associates of these customers the fact that you haven't tried to get them to send business to you?

Of course, it takes time and effort to ask all customers for the names of friends and relatives who would be good prospects for you to get after. Of course, it takes time and effort to call up such prospects or to call on them personally. But what's the odds if it does call for work to do all this when, by doing it, you can very considerably increase your business and your profits?

Make each satisfied customer an active producer of more business for your studio. You can do it if you'll only determine to do it.

So why not start doing it NOW?

*

"Do you still love me?" purred the wife of a bank president.

"I shall take the subject under consideration and give you an answer within a week," he replied absent-mindedly.

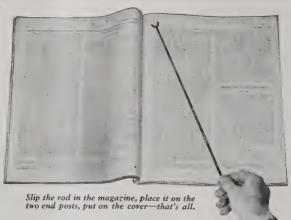
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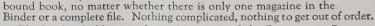
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Southwestern Convention News

While it is a bit too early to say definitely just who will appear on our program and just what demonstrations will be given and when, still, if I may be permitted to generalize, I can give you a very good idea of the character of the Convention you may expect when we all get together at the "Texas" in Fort Worth next month, and start our little "experience meeting."

THE TIME—May 24, 25, 26, 27. THE PLACE—FORT WORTH.

THE GIRL—She is ESPECIALLY invited!

You know, we are most fortunate to be able to have a Convention at all. At the request of the National Association, the Missouri Valley Association declared all bets off in favor of the National, and will hold no Convention this year.

By virtue of being further removed from "civilization," the Southwestern is more fortunate, and we have the support of both the National and the Manufacturers Bureau in our undertaking.

Our manufacturers come in for our heartiest and most loyal patronage when they go so far out of their way to support our Convention activities, and it's up to us to let them know just how much we appreciate their co-operation.

The first evidence of the coming event was in the form of a little "get-together" of the Fort Worth photographers, who were very enthusiastic in pledging their time and services in playing Host to our fellow-craftsmen during their short sojourn. It was "so ordered" that there should be no idle or empty moments during your visit in Fort Worth.

The program is gradually taking form, and while at this writing I am not permitted to mention any names—here's how!

As the sales department of the studio is generally considered the "mainspring" of the establishment, it would be an unforgivable error to neglect that important subject.

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receptionist, who presides over a studio in a territory quite similar to ours, with conditions that will approach our own in character, and therefore should be of vital importance, and well worth listening to. She has proven herself as a big drawing attraction on our National program and comes to us with a well-earned reputation of the "Receptionist Who Knows Her Stuff."

Then there is "The Genius of General Experience," the happy visaged man of unlimited patience, whom we all know and love, to whom we may go with our many sided and perplexing problems—and always get the solution—no matter what the problem. The man who may be depended on to round out the program and supply what you happen to lack, no matter what it is—and when he talks—every one listens.

The Board has been besieged with requests for a program of DEMONSTRATIONS! Well, we're going to have 'em, and good ones aplenty!

A man whom I consider one of our country's ablest operators will present a posing and lighting and background number that will hold you spell bound until the final bow, and then take you off in the corner if you wish and show you further how it's done, and answer your questions, too!

THERE WILL BE NO PUBLIC CRITICISM—BUT, there will be a noted man, one of the best and most popular critics to be had, who will be on hand at the exhibits at certain hours of the day, and to whom you may go with your problems, and who will give you the benefit of his knowledge of photography—tell you how you may improve your work; in other words, give you constructive criticism, but only *if you want it*—and ask for it!

What we hope to make the most interesting thing of its kind is our number of fifteen-minute demonstrations by various well-known men throughout our own Southwest territory. These demonstrations will not be confined to lighting and posing, but may be anything that the demonstrator does best, and that can be presented within the time

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limit. Get busy, you of the Southwest, and practice your best "stunt." Get it out and brush it up and get in shape to present for the good of your fellows! This should be the banner number of the program.

The interesting art of color has not been overlooked, and will be presented by one of the ablest colorists of the profession. This is a particularly guaranteed attraction, and the artist has agreed to give one number on retouching which will prove one of the most interesting demonstrations on this subject that you have ever encountered. A condensed, illustrated treatise on the knotty problems that cluster about your retouching stand!

Last year marked our first strenuous effort to place the Commercial Section in the class where it belongs-right alongside of, Portraiture.

There will be a number for the Commercial Photographer, and each Commercial man of the territory is urged to get behind the movement and lend his influence and co-operation in making this section what it deserves to be. Above all, Mr. Commercial Man, send in an exhibit, and come, and mingle and be one of us! Roy Jernigan will be on deck to see to it that our guests of the Commercial Section are properly looked after while in Fort Worth.

Now, while this isn't all, it will at least serve to show you that it is going to be seriously worth your while to set aside the necessary time to attend the Convention seriously detrimental to your well-being and professional advancement to miss it.

You will notice I haven't said a thing about the entertainment—we haven't the space—there's so much. In the meantime, send Ran Webb, Ardmore, Oklahoma, your dues-get that exhibit ready and get setready to GO! Guy N. Reid. President.

The teacher was giving the class a lecture on

"Now, children," she said, "it is the law of

gravity that keeps us on this earth."
"But please, teacher," inquired one small child, "how did we stick on before the law was passed?"

Southwestern Convention Exhibits

This is a very important feature of our Convention and the success of this department is abso-

lutely up to the photographers.

Unusual care will be made in selecting the judges for the Rating Class, so rest assured your pictures will receive careful consideration and fair judgment. After this convention is over we want to have a representative lot of pictures to send to the National in Chicago.

Letters have been sent each photographer in the Southwestern Association, with the rules governing this feature. Repeated here as follows:

Rating Class—Send not more than six. No names

must appear on these pictures.

Complimentary Portrait and Pictorial. Send any number up to twelve. Have your names on theseif you will, we want them.

Complimentary Commercial. Send any number

up to six. Names on these, too.

No picture must be larger than 16×20 . If frames are used, leave off glass.

Pictures must reach me by May 21st.

Mail pictures to me at Hotel Texas, Fort Worth, Texas.

TESSIE F. DICKESON, Vice-President for Texas.

"The Cost of a Dozen Photographs," by Ed. E. Sheasgreen, Standard Cost Finding Service Co., 1427 Penn Avenue, North, Minneapolis, Minn. Price, \$6.75.

This treatise is a fact and figure album of the business side of photography, exclusively; the report of analysis work done before four group meetings of photographers and ninety-two corresponding surveys of as many different studios from

January, 1923, to 1925.

The book goes into detail regarding standard cost finding and is the first work of the kind ever attempted and is tabulated for the studio executive. It is a condensed historical sketch of the cost movement as a background to fact and figure presentation of the business side of professional photography; entering minutely into all the essential detail of the topic exhaustively, giving concrete examples with facts and figures.

It is a novel performance and of essential value to the business end of photography, the graphic diagrams giving a visual perception, whereby the proprietor of the studio may study into the cost law of life, and learn how to tackle the problem, and to sensibly live under it, thus bringing his

business to successful issue.

The Professional Photographers' Club of New York, Inc., has left Terrace Garden, New York City, where it has been for so many years, as the building is to be torn down.

They are preparing to engage permanent quarters and equip them with facilities for holding complete demonstrations. They will also have

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Advanced Pinhole Photography
Marine and Surf Photography
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Intensifying and Reducing Negatives
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The Hand-Camera and Its Use
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Printing Papers Compared Choice and Use of Lenses First Book of Outdoor Photography Ozobrome, Kallitype, Sepia and

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opportunity to offer much more to the members of this club from a social and recreational standpoint.

A sufficient fund in cash has already been raised to insure the opening of such a place and its maintenance for a considerable time.

All communications should be addressed to Paul Van Divort, *Secretary*, 323 Lincoln Road, Brooklyn, N. Y.

*

The annual exhibition by Rockford photographers, under the auspices of Rockford Art Association, opened Monday evening, April 26, at Belle Keith Art Gallery, Rockford, Ill.

Glen McClymonds was chairman of the exhibit. Local studios which had entries in the show included McClymond's, Pearson's, Herzog's, Midway Studio, M. Charles March, Dahlstrom's and L. T. Ryder.

During the evening Eugene Hutchinson, Chicago illustrator and photographer, gave a talk at the Art Association meeting. His subject was "The Relation of Photography to Art," and he had with him an exhibit of his own work.

Mr. Hutchinson is one of the leading photographic illustrators of Chicago. He furnishes illustions for *Liberty* and other magazines and does considerable illustrating work for Marshall Field's and other large stores.

3

The third meeting of the Tuscarawas Valley Photographic Club was held at the Brannan Studio, Dover, Ohio. First of all, the members were treated to a splendid, several-course 6 o'clock dinner, which was greatly enjoyed by all, and "mine host," Brannan, was the recipient of many congratulations on his splendid arrangements.

The business meeting was then held at the Brannan Studio, President J. Will Wishka, of Uhrichsville, presiding. Considerable business was disposed of, the most important of which was the adoption of a constitution and by-laws. From now on it is the intention to devote future meetings entirely to educational and social features.

After some time spent in a round-table discussion by the members, all departed, voicing the opinion that Friend Brannan was a jolly good fellow and as a host was in a class by himself.

The May meeting will be held at the Green Studio, New Philadelphia, Ohio.

*

The Fox System, Inc., of Moorhead, has taken over the New Garden studio, 617 First Avenue North, Fargo, N. D., and will operate it as the New Garden studio of the Fox System, Inc. The Moorhead company is moving its equipment to the Fargo studio, and will expand the service in portraiture and commercial work. Miss Rose Richmond is vice-president and manager of the Fox System, Inc. W. D. Hartman, former owner of the New Garden, has sold his entire interest in the business, but Mrs. Hartman will be associated with Miss Richmond in the management.

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Wednesday, May 19, 1926

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Editorial Notes

We have a Hall of Fame gradually filling up with statues of the great and neargreat. We also have, sad to relate, the Rogues' Gallery, if all of them collectively can be so called.

Few attain the Hall; many reach the Gallery. The sculptor reverently chisels the famous; the "mugging machine" photographs the infamous.

Meet Detective H. W. Bell, head sleuth of Fayette County, Pennsylvania, who is systematically taking inventory of every last crook in his bailiwick. All bad 'uns are photographed, finger-printed, and card indexed. Every criminal who has made a record, long or short, in the county, is

mugged, full face and profile, and his life history made as an open book to the police authorities.

An interview with Detective Bell reveals the fact that he has very clearly defined convictions in criminology. He says that in the interest of the public at large, it is the duty of officers of the law to hold to the belief that a person once a criminal will always be a criminal. Furthermore, mollycoddles who want to send flowers to crooks, and those with misdirected benevolence, who strain to provide entertainment and recreation for murderers, gun men and burglars, might be in better business. Delegates from the underworld, convicted of crime, are sent to prison to be punished, not entertained.

Detective Bell does not believe in amateur work by policemen; when it is necessary to pose a crook for his portrait, he sends out for a professional photographer.

£

What's the use! Can't a Kansas City photographer tell a Harrisonville girl, who has come up to the big city for the especial purpose of sitting for her portrait, that she is the most beautiful subject he has ever posed, without his being abused for it in her home paper?

We haven't the least doubt the young

lady is a raging beauty, possibly she admitted that she had confirmation of the fact when she happened to meet the newspaper man the next day, but that's no reason why he should set it up in type that "fulsome compliment is a regular line of applesauce that photographers put out."

Cameras don't lie, neither do photographers—but newspapers—how about that famous Providence journal in war time?

*

We salute H. A. L. Greenwood, busy photographer of McKinney, Texas, a lively business center in the northeastern section of the Lone Star State.

Twenty-two years ago, Mr. Greenwood equipped his studio, and for the past six years his average annual patron list has been 3617—over 300 a month. Counting 25 working days to the month, 12 customers a day is good business.

₹.

That which was only lately considered a miracle of achievement, is soon to become but commonplace. A step further on than the transmission of photographs by wire, has been taken.

Apparatus for sending Radiophotograms across the Atlantic is now being set up in London.

The Radio Corporation of America, in coöperation with the Marconi system, is practically ready to undertake radiophotographic service between London and New York. News photographers will be able to get photo-copy through to destination in practically the same time with descriptive copy, and the cost for pictures, it is said, will be only slightly in excess of word messages, space for space.

To keep pace with notable events in the transmission of photographs by radio one must be ready for surprises. Hardly had the foregoing been set down, when a despatch from New York announced the receipt of the first commercial photograph by radio. This formally inaugurates the commercial picture service already forecast.

It is stated that business firms have imme-

diately taken advantage of the facilities, and have filed for transmission a number of advertising pictures. A New York department store filed a photograph of a gown by a Paris designer, another offered the photograph of a hat, while a tobacco firm wants to send an elaborate picture as an advertisement.

*

Mr. Harry C. Watton, of Oklahoma City, is a photographer of experience and brains. Twenty years in the studio have proved to him the futility of asking patrons to look pleasant, and he has never used that atrocious instrument of torture known as the "neck rest."

A little patience and a bit of time spent in allowing a subject's flutter to subside brings a good picture, though he admits that it is a poor plan to let every patron see proof from an undoctored negative. A little retouching to wipe out a double chin or some other bodily defect is a big idea.

Mr. Watton says that the only noticeable change in his work since he started in 1906, is that more men are having their photographs made.

The demands of political life and clubs have brought men before the camera, while in other years, women and children furnished the major portion of subjects for the photographer.

*

The walls of the Middlesex County Council Chambers, Ontario, Canada, are no longer to remain bare and unsightly. A committee of citizens of London, the court city of Middlesex, appreciating the labors of the various wardens who have presided over the deliberations of the lawmakers of the county for sixty-four years, has secured over forty pictures of wardens, had them enlarged and framed, and ready to be put in place before the June session of the council.

A suggestion is embedded in the above paragraph—a useful one, too, for those who are quick to take a hint. There are many times when the day's work in the studio is over earlier than usual. A couple of hours spent in gunning for prospects that might lead up to a sizable job, such as some photographer captured in London, would be rather worth while.

*

It is reasonable to assume that every photographer has his peculiar problem to solve, at least he thinks so. Here are some of the things that offer perplexity to Henry James, of Houston, Texas, as confided to a newspaper reporter:

The girl with a complex, to give it a name, seems Mr. James' greatest trial. The symptoms are easy to discern. She has a faraway look as she enters the studio, as though she were not Miss Mary Jane Simpkins at all, but somebody she wishes she were. In her picture, Mary Jane is never satisfied to look other than the Genevieve Angelica that she thinks she is.

Old folks, accustomed in a former age to the tongs of the neck rest, expect that they are going to be yoked up like cattle, and put on a long suffering and unnatural expression.

A tough customer is the man who is fairly good looking, till you come to the top of his head. Up to quite recently, he has parted his hair at the top of one ear, and then drawn a thinning whisp, with the aid of certain unguents, over to the other ear. This coiffure has been abandoned for a wig, but his picture in a wig does not please him a little bit, and so he settles it by having the photo taken with his hat on!

*

R. A. Green, of Newark, N. J., is producing interesting strips of film showing the growth of flowers. Among other studies, he has shown the tulip as a movie star! By slowing up his motion picture apparatus, and operating under artificial light, he has shown the steps of progress and blossoming from tight buds to full blooming.

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

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137 North Wabash Avenue, CHICAGO, ILL.

1926 Convention at the Coliseum, Chicago, Illinois, Week of August 23

Association activities—the Press is full of news concerning them. At a recent meeting of the North Dakota Photographers Association, members displayed considerable enthusiasm for the National Association, its coming convention and its various activities.

Headquarters Office is in receipt of many letters of enthusiasm both from the photographers and those who contemplate exhibiting at our coming convention. The reports received from the Traveling Men are also encouraging. Headquarters Office

is bustling with the receipts of memberships, contracts for space, and school registration. It is indeed gratifying to work when the spirit of enthusiasm is so prevalent.

President Brakebill has informed the Board of his plans concerning the features for the program and will release same through the photographic press very shortly.

Prospectuses have already been mailed to over a thousand and inquiries concerning the school and its advantages are coming in daily. Director Towles will be making a



PHOTOGRAPHERS' ASSOCIATION OF NORTH DAKOTA

trip to Winona Lake, Indiana, in a very short time to complete arrangements for the opening of the Portrait Course. Report of same will appear in these columns as soon as final arrangements are completed.

32

Letter from President Brakebill

Knoxville, Tennessee. May 6, 1926.

In thinking through the problems and planning for the proper functioning of the Photographers' Association of America, you come to many avenues of possible development and angles of viewpoint. Principles are fundamental, but education and environment govern our mental attitude toward the application of principles to the profession to which we have committed ourselves.

Our opportunity for service is not easily measured, and in consequence, sufficient importance is not attached to the profession.

In visiting the amalgamated associations, I have been greatly impressed with the seriousness with which things vital to our interests have been considered. The Southeastern Association, with its carefully selected and well-balanced program, was listened to, and viewed with rapt attention

throughout. The Round Table discussion, following the general program, was a feature that attracted the interest of those who were present, as evidenced by the eagerness with which they assembled, and the close attention given to the discussion. While this convention was not as largely attended as hoped for, yet the officers deserve great credit for putting on a most successful convention.

A few weeks later I attended the Middle Atlantic States Convention at Washington. The territory covered by this association is very rich from the standpoint of experienced and capable photographers. This convention impressed me greatly from the standpoint of the program presented, which was one that would do credit to a national organization. You have read more or less the details of this program. One of the unusual things about this convention was the offer of the \$500 gold prize for the best photograph submitted. This prize was given to a foreign exhibit and to one photograph. This prize should have elicited more good photographs for competition. I have been informed that the idea of this prize originated because of the assertion of one man, in a party of serious workers, to the effect that the average photographic portrait is of lower quality today than ten years ago because of commercialization. The exhibit was representative and indicated many thoughtful and capable workmen, and also worth careful consideration.

All plans for the coming P. A. of A. convention in Chicago are being gradually brought into shape, and we are greatly gratified at the general prospects for a meeting which we believe worth any man's attendance. We expect to give you more details of the general program within a very short time.

In selecting those to appear on the program, it is impossible to have all the good talent in one year and one must of necessity eliminate many of the things you would like to have for lack of time at the convention.

We will offer this program to you with all confidence that you will feel it is worth while, that you cannot afford to miss it, and are willing to pay any reasonable amount to see and hear it.

Cordially yours,
J. H. Brakebill,
President, P. A. of A.

Report of the Convention of the Professional Photographers' Society of New York

The Craftsmanship Convention of the Professional Photographers' Society of New York, held in the Syracuse Hotel, Syracuse, N. Y., on May 3 to 5, proved a wonderful success and much praise is due President Sand and his officers for pulling off one of the best conventions we've ever attended.

In six separate booths in the large hall, various demonstrators were stationed, and two periods of fifty minutes were devoted to each. That is, one would see, say Mr Newton's demonstration in the first period, and could then see Miss Stewart's, or another demonstrator in the second period. There were two periods at the morning and two at the afternoon session.

Naturally we couldn't get around to all the demonstrations, but we give an outline of what was done.

On Monday afternoon, John E. Garabrant gave a talk on "Picking \$5 Out of the Street."

The Craftsman demonstrations were:

"See the Opportunity to *Use* rather than *Misuse* a good Lens" (illustrated), Commercial Photographers' Association of N. Y.

"Home Portraiture" (self-preservation against the intinerant photographer), F. J. Sipprell.

"Portrait Technique" (print analysis), Howard D. Beach.

"Improving the Negatives" (retouching-etching-background), E. H. McNamara.

"Printing Room Practices" (contact prints made), Miss Helen Stewart.

In the evening Walter Scott Shinn gave a demonstration on "Getting the Kiddies." He was followed by Charles Aylett with a portrait demonstration.

Tuesday morning session was opened by A. A. Chilcote with a heart to heart talk on "The Photographer—His Business—His Opportunity."

The Craftsman demonstrations were:

"Photographer vs Engraver" (the man who makes 'em for *Studio Light*), A. J. Newton.

"Posing the Ladies," Dudley Hoyt.

"Printing Room Practices," Miss Helen Stewart.

"Exterior Photography" (illustrated). (How to get 'em. Day or night.) Commercial Photographers' Association of N. Y.

"Selling Larger Pictures" and several other clever stunts, W. G. Rounds. One of Mr. Rounds' stunts was to use a Mirroscope—an ordinary projection machine—and "throw up" on a framed ground-glass an enlargement from a regular "sun" proof print of the photograph submitted to the

customer. He never failed to sell an enlargement and often received the framing order as well.

Tuesday afternoon's session opened with a practical talk on "Art of Photography," by Miss Irina Khrabroff.

The Craftsman demonstrations were:

"Pictorial Portraiture," Miss Clara Sipprell.

"Printing Room Practices" (enlarging), Mr. Vaughn, of the Defender Photo Supply Co.

"Still-life and Copying Methods," A. A. Jannssen, of the Commercial Photographers' Association of N. Y.

"Holding Business," Charles Cunningham.

"Vitality of the Business," Miss Flora Armbruster. We borrowed Miss Armbruster's notes and print a few of them herewith.

MISS ARMBRUSTER'S TALK

The various departments, from the main salesroom, dressing room, posing room, dark room, finishing room—all the way from beginning a sale to completing it—are all vital and necessary parts to the business of picture making.

But the part to portray to you now is the Real Vital Corner—the selling of the article produced by these other means. One can make the finest product in the world, but when it comes to the selling, it is a story of another color.

Let us visualize. The entrance door of the studio has just opened and we are ready to greet our customer with a smile, for the old saying still holds good, "Smile and the world smiles with you." This smile one sees reflected on the countenance. There are exceptions to all rules, for sometimes we cannot even coax the smallest amount of this breaking down of formality.

Then we must gain their confidence, show a sample or two of different styles. Try to get them to talk. Don't do it all yourself. Your visitor may listen and even appear to be interested, yet you don't seem to get anywhere, and pretty soon he just walks out without coming to a decision.

When a patron begins to talk and you have a friendly conversation obtaining their ideas, gradually go back to your samples on display. By the way, just a word about these samples. Every one of you has some method and manner to show these different styles of work. These samples should be well-selected—different types—for what one will like, will not appeal to another. Subjects, pleasingly portrayed for this, play an important part. One subject appeals better than another and you soon find out what your patron likes.

People, as a rule, have a vague idea what photography *is* and *does*. Only a minority of them visit exhibitions, the vast majority get their ideas from newspapers and magazines. Many times they will have one of these cuts with them and want a picture just like it, regardless as to whether they would make that type.

You cannot expect your customer to appreciate portraiture pure and simple, and take the pride in the work as you do. Follow your patron's point of view and gradually the suggestion of deviations will be handled in a satisfactory way.

You will have to learn that, although this profession is primarily an artistic one, it requires keen business methods to make it successful.

We should use tact. What is tact? We are accustomed to think of it as the diplomatic handling of our customer. That is wrong. Tact is simply and solely personality adjustment, and no matter how diplomatically you try to handle the situation, if you do not make your personality tune in with that of your customer, you have not used tact in the true sense of the word and you will not be able to make a contact.

It behooves us all to gain knowledge as to what constitutes a good photograph, so as to convey it to the mind of the layman.

Know your article from beginning to end, then you are able to sell it.



From the demonstration of Walter Scott Shinn at the Professional Photographers' Society of New York

Always be ready for any question pertaining to your work.

For instance, here is a portrait at \$40.00 per dozen; \$30.00 for six. It is a large size head, pleasing type of finish, warm black tone, but is sharply defined. The corrections, if any, are not easily made, it is against a plain background. Made from the plate or film as developed.

Then, here is another, which is the same size portrait, at \$50.00. It has the advantage of having more helpful methods expended to

life, it would ill behoove the novelist to take his readers down in the slums when his heroine is making her debut at the country club or such like.

So it is with a portrait—the background must have a relation and complete thought to the subject portrayed so as to enhance the beauty and refinement.

Then there is still a higher grade portrait, also made in this same size as these other two. This style is finished more elaborate in the finer details, such as being a mask



Photo by Smith, Lindsley & Arnold, Syracuse, N. Y.

BANQUET OF PROFESSIONAL PHOTOGRAPHERS' SOCIETY OF NEW YORK, AT THE SYRACUSE HOTEL

produce a more complete artistic result. It has fine tonal value. You will notice there is atmosphere and feeling, which is due to artistic methods of etching in a background to suit the individual pose and lighting of each subject. This all helps to make your portrait one of refinement and poise. Naturally, you have gained a point and have taken your customer a step higher.

Now, why a background? What does it mean?

What is the background to a story or novel? It is the foundation around which the subjects, described in words, or protrayed, are made livable in their natural surroundings. Should it be a story of social

tint on a large sheet with a canvas effect. Explain some of these points, of course leading them on to this grade.

There is more satisfaction in talking and in showing samples of the better quality. It is a pleasure and joy to sell the best you can produce; not merely for remuneration, but pride in sending this work out among the people.

There is one point which I have not laid stress on, and that is, do not lead your customer from one price picture to another by telling them the advantage of this mount or the other one. In the first place, select your mounts with great care.

Try to have a harmonizing effect. This

naturally has great bearing in the display of your samples.

Naturally, the \$40 style will not carry the same mount or a resemblance to either a \$50 or \$60. They are vastly different.

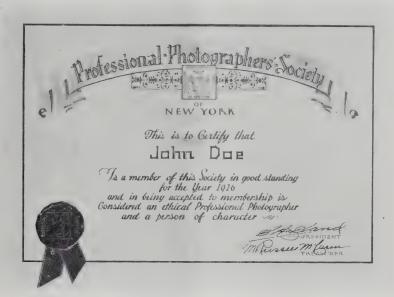
Seldom do we obtain our complete order until the return of the proofs, when we proceed without final sales talk. You see, in this way you are constantly educating your patron to the better grade of work.

Larger sizes are sold in just this same manner.

given him good honest workmanship. Should he not be satisfied, take those photographs back and start all over again from the beginning and give him the work he wants. He will be your best booster and it will repay you many times.

Complete and finish your work when promised. Disappointment is one of the most difficult things to overcome.

These are some of the methods used in building a reputable and long standing business in a community.



CERTIFICATE OF MEMBERSHIP GIVEN BY THE P. P. S. OF NEW YORK

Set pictures forth alluringly as real needs, necessities not luxuries. Make men want pictures of their children; women, pictures of their husbands.

Welcome the objector. He can always give you food for thought. He wants to know and you are there to tell him. Let him find fault. Let him know why this spot of light is on the nose or in the eyes or any other place. He will be proud to tell his friends when they make a criticism about this and that.

Do not oversell. It is fatal to the future of your business. To undersell is fatal to profits.

Never contradict your customer. He is always right, even if you know you have

Late in the afternoon, in order to show the possibilities of working against the light, Walter Scott Shinn gave an interesting demonstration, using as a model the daughter of Mr. Doust, of Syracuse. We show four prints of the results.

In the evening the usual Banquet and Dance was held.

Wednesday morning's session was opened by Chas. Abel, of *Abel's Photographic Weckly*, using as his topic, "Things I Have Seen in the Studio," and it proved mighty interesting.

The Craftsman demonstrations were:

"Portraying the Adolescent Child," Miss Peggy Stewart. "Showing Proofs—Their Relation to the Order," E. J. Mock.

"Improving the Negative" (retouchingetching-background), E. H. McNamara.

In the afternoon, at the business session, the following officers were elected:

President, Robert McGeorge, Buffalo; 1st Vice-President, E. H. Stone, Hamilton; Secretary, Walter Scott Shinn, New York; Treasurer, M. R. McLaren, Fredonia.

By an amendment to the by-laws, a second vice-president was ordered to be placed on the board. As the Nominating Committee did not have the power to make a nomination at the time their report was sent in, it was voted that the new president make the selection.

Albany was submitted as the next Convention city, but the selection was left to the incoming board.

In the picture exhibit, the following exhibitors received honorable mention:

Clara Sipprell, New York.
May Smith Studio, Binghamton.
Dudley Hoyt, New York.
Pirie MacDonald, New York.
Howard D. Beach, Buffalo.
J. E. Mock, Rochester.
Peggy Stewart, Canandaigua.
John Erickson, Erie, Pa.
Chas. Aylett, Toronto, Can.
Wallie A. Dixon, Welland, Can.
Jay T. Winburn, Montclair, N. J.
C. M. Batty, Tuskegee, Ala.

Commercial Class

Irving Underhill, New York. John Garabrant, New York. J. Wesley Allison, New York.

Right Atmosphere in Reception Room Builds Studio Business

FRANK H. WILLIAMS

"If there is any one thing that the photographer has to fight against," said an old-time Western photographer in talking about ways and means of getting more business for the studio, "it is against mustiness, oldness, the atmosphere of age and dust that almost invisibly creeps upon a studio and makes it old before its time.

"You and I and everyone in this photographic business have been in many studios where our first impression is one of being with the ancients.

"The sample photos on the walls look old. The samples in the portfolios on the counters and tables are all old and thumb-marked and frayed. There are old magazines on the table in the center of the room—perhaps there isn't a single magazine there that is under a year old. The carpets are worn, the walls are dingy and we feel depressed and gloomy in about the same way that we feel when we go into a dimly lighted museum where everything is old and antique and high spirits and laughter seem entirely out of place.

"We get this sort of an impression in some studios in spite of the fact that the work turned out by the studio may be the most modern, up-to-the-minute sort of stuff. And it's a question in my mind whether or not, having secured this initial impression of a studio, the customers don't feel less pleased with the studio's work, in spite of its perfection, than would be the case if the atmosphere and surroundings were more in accord with the establishment's superior work.

"It means a real battle for the studio to keep itself up to the minute in every particular all the time but I am firmly convinced that it is well worth the trouble.

"Here in our studio we keep our establishment strictly up to snuff all the time and though it costs money and time and effort to do so, I know that I can trace much of the increase in business we are enjoying to our success along this line.

"Perhaps other photographers will be interested in knowing about some of the things we do in keeping our studio up to snuff all the time.



Noontime luncheons or beefsteak dinners offer the photographer a chance to show his skill and are usually very profitable. Mr. Price of Dover, N. J., used a Hammer single-coated plate, without flashlight, in making this photograph.

"In the first place, we see to it that none of the sample pictures on display on the walls of the studio or in albums, in portfolios or under the glass tops of our counters are ever over a year old.

"When we put sample pictures on display in our reception room we put the date on the back of the pictures when the pictures were taken. Also we put out new pictures every month and follow a regular rotation around the reception room in doing so. For instance, this month we will put new pictures on display on the east wall of the studio. Next month we will put new pictures on the south wall. The following month we will put new pictures in the portfolios. And so on.

"In this way we are able to tell at once which are old pictures by either the position the pictures occupy in the reception room or the dates on the backs of the pictures. So we don't have to do a lot of looking around and fiddling around to get rid of the old pictures.

"This constant changing of the pictures on the display gives a new, interesting and pleasing appearance to our reception room all the time and gives an up-to-dateness to the room that it would never have with old pictures. I don't care how good old pictures are, there is always an indefinable something about them that makes the beholder realize that they are old. But new pictures are very evidently new and attract attention accordingly.

"The fact of having new pictures on display all the time also gives a youthful air to the studio and this pleases customers. It pleases the young people because young people always like to deal with people who are young in heart if not in actuality. And it pleases the older people because they want to have pictures taken that make them look young.

"So that's one way we keep our studio from having the atmosphere of age.

"Another way is by spending money every now and then to have the furniture and furnishings in the reception room renovated and brought up to date.

"There was a time when the trademark of our studio might have been said to be frayed and worn-out old furniture. I can remember how my studio looked in those days before I got wise to myself and changed things. There was an old horse-hair davenport or settee, whatever it was called, over there against the wall. The right side of the seat was worn out and part of the stuffing was coming out. Next to the settee was a straight-backed chair covered with some fancy sort of stuff that might have been pretty once but which was now dingy and worn. This chair looked as though it had come over in the ark. The carpet on the floor was sure a relic of the past. It was worn through in spots and where it wasn't worn through, it was dirty and dingy.

"In fact, all the furnishings in my reception room in those days looked like an Old Curiosity Shop.

"Imagine what a terrifically unfavorable impression such surroundings made on people who were waiting to have pictures taken which, they hoped, would make them look their very best.

"Now there's nothing like that at all in our studio. We have furniture which is, first of all, comfortable, and which in the second place is good looking and which in the third place is easy to keep clean. We have no furniture which has a lot of curleycues which get dusty and which are hard as the dickens to get the dust out of.

"Also we see to it that whenever any of the furniture gets worn in the least bit it is immediately sent to the furniture store and made to look right again. In place of a carpet, we have a hardwood floor with attractive rugs; and so on through the entire establishment.

"Another thing we do is to see to it that the frames used on the pictures in our reception room are always kept fresh in appearance. You know, while the picture itself may be new and fresh and attractive, it looks no better to the visitor than the frame in which it is placed in many cases. If the frame is old and worn, then the picture will look old and worn to many people. And, of course, if the picture looks old and worn, then the folks won't feel like purchasing any pictures of the concern that turns out such work.

"Finally, we keep our studio fresh and new and attractive by seeing to it that the walls are tinted in bright colors and by seeing to it that the lighting effects are good. We feel that we turn out a superior grade of photographic work and our work is worthy of the very best setting we can give it. The better the setting, the better the work will appear to visitors and prospects.

"Good lighting is just about the most important phase of the proper setting for photographic work. Under the right sort of lighting effects, the pictures will look splendid. Under poor lighting effects, they will look very poor indeed. So good lighting and plenty of lighting is a real asset to the photographer.

"Then, in addition to doing all these things in our studio, we keep the reception room and the whole studio in perfect order all the time. We don't do any work in the reception room that should be done in the work room. We don't allow papers and magazines to accumulate in the reception room. We don't have prints lying around loose.

"All this gives our studio an appearance and an atmosphere that is pleasing and attractive and I feel that it has a profound influence on our studio in increasing business and in building bigger profits for us all the time.

"All of which I'm glad to pass on to other photographers in the hope that it will give them worth-while ideas and suggestions that they can use with good results in their own businesses."

×

[&]quot;Are mine the only lips you ever kissed?"
"Yes, darling, and the nicest."



Taken by G. G. Tschume.

In the Dark

C. H. CLAUDY

Last week I had the pleasure of making a trip by boat; it was a very little trip of two nights and a day, coming around from Baltimore to Washington through the Bay, the Potomac River, but entering a great many little rivers and streams and estuaries, to land freight.

I was fortunate enough to receive an invitation from the captain to come up and see how the boat was run, from the wheel house. And most interesting I found it; in fact, it was more like magic than seamanship to my bewildered comprehension.

For on a very dark night, except for a very occasional light on shore, there was nothing whatever I could see to tell that competent navigator where to go. Yet he knew exactly where to go and how to get there. The vessel was put on a certain course, kept there at a certain speed for a certain number of minutes and seconds; the course was changed, again a quick look

at a clock, and a direction to the Quartermaster, after which we stayed on the new course for three minutes and a quarter. After fifteen or twenty minutes of this sort of navigation, tooling our way up a tortuous small stream, the search-light would be flashed on shore, and there, exactly where it was supposed to be, would be the dock at which the next landing was to be made!

To my inquiry as to how long he had been doing this, the Captain replied, "thirty-eight years."

I wanted to know whether another boat captain, from some other line, also with thirty-eight years' experience, could take charge of this boat and run it as well, in the dark.

"Only by a chart," was the answer. "The man, strange to these waters, if a competent navigator, could get around with a chart, but he'd have to work pretty fast to do it in the dark. He could learn the rivers and

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FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia, Pa.

landings, of course, but he'd have to learn by daylight."

All of which set me to furious thinking! I am, ordinarily, an intelligent person; that is, I can make my way in the world, pay my debts, keep peace in the family, run a car, get some fun out of life, and a reasonable amount of respect from my fellows. I can navigate my own boat, in other words, in the waters with which I am familiar. But if I were suddenly required to navigate your vessel in your waters, I would have to work mighty fast and by a chart, if I wasn't to be utterly swamped. You, as a competent photographer, and an intelligent citizen, might find yourself somewhat bewildered if you tried to run my little boat in seas new to you, of printers' ink and editorial office.

All of us can do the thing we are familiar with, even "in the dark." None of us can do the unfamiliar thing easily and quickly, light or dark.

It seems to me that we can all make use of this idea if we make ourselves a little more patient with the one who is trying something new-even when that new course is no more difficult than the one you give your sitters. No subject which the average professional photographer makes pictures of is accustomed to sitting, to posing, to "looking pleasant" in the photographer's sense. A professional model can and does take any desired pose, hold it for a long time, and assume any expression at will. That is the business of the professional model. But the portrait photographer's customer is an amateur model, and on the skill with which the portrait artists manage to overcome amateurish actions, pose and expression, depends in a large measure to make a really fine portrait.

This may be a new idea to some, but it seems to me a perfectly logical one. It would be quite impossible for any photographer to get a good picture of any sitter against that sitter's will. She must coöperate with the photographer, by navigating her facial boat through the troubled waters of facial expression, to the harbor of a smile. She must sail her boat according to the chart the photographer lays down for her: such and such a position of hands, thus and such a tilt to the head, this kind of an expression, that way of looking, the other way of leaning! Unless she does her part, the resulting navigation is likely to ruin the photographic boat upon the rocks of a poor likeness or an inartistic pose.

But the sitter isn't accustomed to posing, at least most sitters are not. Actresses usually get excellent pictures; they are not navigating in strange waters when they pose before the camera.

Be then patient with the sitter who doesn't understand how to navigate her pose and expression in the dark of the unfamiliar surroundings; teach her enough of the necessary brand of seamanship to enable her to bring her pose and expression to the port of a successful appearance before the camera—and your pictures will be the more easily made and the better when finished.

[&]quot;Is there much work on a farm?"
"Of chores!"

AMONG THE SOCIETIES

The meeting of the Tar Heel Photographic Society will be held on May 24, at Charlotte, N. C., with headquarters at the Charlotte Hotel.

K.

A dinner was given in honor of Elias Goldensky, at the Art Club of Philadelphia, April 27, on the occasion of his election as an honorary member of The Photographic Society of Philadelphia and in recognition of his services to the Society and his individual help to the members. Addresses were made by former Presidents of the Philadelphia Society, expressing their appreciation of the generous aid afforded by Mr. Goldensky.

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John Bangs, of the Milwaukee Photo Materials, was the principal speaker at the meeting of the Fox River Valley Photographers' Association held in the Froelich studio, Appleton, Wis., April 15.

"Insurance" was the subject upon which Mr. Bangs talked. According to the local representatives, the talk was a very interesting one. The business was discussed prior to the program.

The next meeting will be held in Green Bay at the Schneider Studio, N. Washington street.

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H. O. Wills gave a demonstration on posing and lighting before the Central Pennsylvania Photographers' Association on Thursday, May 6th, for its regularly scheduled meeting. The session was held in the Hornick Studio, Main Street, Johnstown, Pa.

M. J. Farabaugh, of Carrolltown, is President of the association. His election took place at the last quarterly meeting. The other officers are: Vice-President, Charles Kline, Huntingdon; Secretary, H. C. Plank, Vandergrift; Treasurer, Deck Lane, Ebensburg.

-32.

The Nebraska Photographers' Society is now a full-fledged organization and hereafter will hold annual conventions. The two-day meeting was held at Stevens studio, Hastings, April 14 and 15.

This new organization was completed at a banquet held April 14 at the Clarke Hotel, Hastings, when Roy R. Stevens of Hastings was elected president along with Arthur Henderson, Wahoo, vice president; Conrad Krekeler, Gothenburg, secretary, and E. J. Dole, Lincoln, treasurer.

While the Nebraska Photographers will still be associated with the Missouri Valley Association, which is composed of Missouri, Kansas and Nebraska, they will henceforth give most of their attention to the newly organized society.

The need of a state organization has been very apparent to Nebraska photographers in that closer contact was necessary and better direction desired.

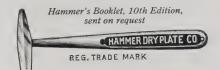
This belief was manifest in the voluntary turn of events following an invitation sent out by Roy Stevens for a district meeting. Photographers FOR HOT AND HUMID WEATHER

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Vacation Photography
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PHILADELPHIA

saw the opportunity to organize a state body here and came from all parts of the state to attend.

"We have accomplished everything we set out to do," one visiting photographer said. "We have had a splendid attendance, larger by comparison of territory than the group meetings, and the programs and demonstrations have been highly educational. One can see that the photographers are most interested in this kind of a meeting by the way they have been present at all demonstrations."

The banquet at the Clarke Hotel was attended by more than a hundred persons and the addresses and entertainment were most pleasing.

Mayor William Nelson made the address of welcome and Lloyd C. Thomas, Chamber of Commerce secretary, also welcomed the photographers on behalf of that organization.

J. Leschinsky of Grand Island was the toastmaster and responses were made by Conrad Krekeler, Gothenburg; D. E. DePutron, Lincoln; and Alva Townsend, Lincoln.

Miss Edith Pollock, Miss Marie Bauer and Miss Josephine Ahlin and a group of girls furnished the entertainment.

Following the banquet, the photographers returned to the Stevens studio for a number of demonstrations and talks.

The program included demonstrations and talks by Roy Stevens, Hastings; Carl Mattson, Kearney, assisted by F. C. Rogers; E. J. Dole, Lincoln; S. Downey. O'Neill; Robert Gale, York, C. O. Dedmore, North Platte.

The second annual meeting of the Triangle Photographer's Association was held on May 4th and 5th, in the Chatham Hotel, Pittsburgh, Pa. W. O. Breckon, president of the organization, presided. This association includes photographers from Pennsylvania, Ohio, and West Virginia.

Harry Wills, of Eastman Kodak Company, spoke on negative making and M. A. Morris, of Akron, on the business end of photography. Difficult copies were discussed at the first afternoon session, the discussion being led by Harry Elton, of St. Louis. Use of certain figures in lending art to photography were explained by Miss Emme Gerhard, of St. Louis. Harry Devine, of Cleveland, spoke on "Commercial Photography" in the last address of the afternoon.

Talks at Tuesday evening's gathering included "Photographic Technicalities," by Mr. Elton; "The Bromoil Process," by Charles K. Archer, chief photographer for the Carnegie Steel Company, and "Studio Practices," by Harry Wills.

"Yes," said the specialist, as he stood at the bedside of the sick purchasing agent, "I can cure

"What will it cost?" asked the sick man, faintly. "Five hundred dollars."

"You'll have to shade your price a little," replied the purchasing agent. "I had a better bid from the undertaker."



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News Photographers

It is to be wondered how many persons, when they look at pictures appearing in the daily papers, reflect at all on the initiative, skill and daring required of a news photographer. A good news photographer does not lead an easy life by any means. He must struggle with those who do not want their pictures taken and those who do. He must be as alert as a reporter and prepared to dash out at any moment to take pictures, often under the most unfavorable circumstances. He needs a nose for news and the courage to go after it whether or no. Besides all that, he must be so skillful in his art that he can do well under any conditions.

An excellent sample of what a news photographer may be called on to undergo is furnished by a picture of the burning oil tanker Sylvanus at New Orleans. The man who works for the Times-Picayune caught one of the most realistic pictures of a fire recently produced. The paper describes it as a "scene snapped from the deck of the burning oil tanker Sylvanus by the Times-Picayune staff photographer, who was forced to hop about constantly on the sizzling steel to prevent blistering his feet. The dense smoke on the left rises from gasoline burning as it flows from the rent in the ship's prow. The deck of the Sylvanus was so hot that water boiled on contact with it."

The idea of arranging to take a picture on board a burning vessel loaded with gasoline is not one to appeal to the average individual, and the performance was a bit out of the ordinary even for a news photographer, but it is probable that he was so engaged with the desire to get his picture that he thought comparatively little of anything else. The picture service of the modern newspaper is an amazing thing, take it from any angle one chooses, and constant effort is being taken to speed it up and improve it. These days and times many newspapers are using pictures sent by wire, and the airplane is frequently employed to rush prints of some important occurrence. The whole thing is typically American and characteristic of the hustle and efficiency of this country.

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"I can't pay cash right now, if I was to be hung for it, but I'll endorse over Henry Smith's note for \$100 in my favor," the customer suggested, and the photographer asked the standard question.

"Is Smith good for it?"

"Good as gold," was the positive reply. "Owns his house and hasn't got the scratch of a pen against a thing."

"Endorse your note, then."

"Of course, I want you to agree not to come back on me, but to look to Smith when the note falls due," the customer urged.

"Yes, I'll agree to that," the photographer concurred. The note fell due, and the photographer

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ascertained that Smith wasn't worth suing—and entered suit against the customer as endorser of the note

When the case came to trial, the customer went into the witness box, and started in to tell of the agreement between the photographer and himself in reference to the note.

"I object, your Honor. The written endorsement on the back of the note must speak for itself and cannot be varied by verbal evidence of any different arrangement," the photographer's lawyer objected.

"Objection sustained, and evidence rejected," the judge ruled—and the judge was right.

"It is well settled that, as a general rule of law, oral evidence is not admissible to contradict or vary the terms of a written contract. And ordinarily, the written contract that is entered into by an endorser when he makes an unrestricted endorsement, cannot be contradicted or varied by parol (oral) evidence," says one state court in laying down the rule.

32

The first photo-radio "advergram" was published simultaneously on May 3, by the John Wanamaker stores in the Paris edition of *The Chicago Tribune* and newspapers in London, Philadelphia and New York.

In addition to carrying photographic reproductions of the company's stores in New York and Philadelphia the "advergram" contained this statement by the late John Wanamaker in 1919:

"The Atlantic ocean, in our thoughts, is not half as wide as it used to be. The balloons traveling over it, and the airplanes, and the visions of inventors and engineers, and the Columbuses who are exploring the air, altogether have created the belief that the whole world has come to be neighbors."

The "advergram" was set up in type and illustrated in New York, photographed and radioed to London and thence to Paris, and published the same morning in the four cities.

" " OBITUARY " "

CHARLES PROPP

Charles Propp, photographer, of Cedarbury, Wis., died in the Milwaukee Hospital, on March 27, following an operation. He was 62 years of age, and is survived by his widow and daughter.

ANTHONY JOSEPH McHUGH

Anthony Joseph McHugh, of 1509 North Washington avenue, Scranton, Pa., died on April 22, at his home, following an illness of several months. Aged 66 years. Surviving Mr. McHugh are his widow, three daughters and two sons.

CHARLES H. S. BROWN

Charles H. S. Brown, senior founder of Brown Brothers, news and commercial photographers of New York City, died April 14, at his home, 411 West 115th street, after a long illness. Mr. Brown was 52 years of age and is survived by his widow and son.

ARTHUR H. HARSHER

Arthur H. Harsher, formerly well-known for his activities in the New York State Photographers Society and as a studio owner, died in Rochester, N. Y., on April 23. Mr. Harsher became associated with the Eastman Kodak Company in 1912, and in 1913 he became editor of Kodakery, a magazine published by the E. K. Co., and served in that capacity until the time of his death. He is survived by his wife and daughter.

WILLIAM DORLE

William Dorle, photographer in St. Paul, Minn., for more than 20 years, died on April 23, at his home, 816 East Seventh Street, after a brief illness of influenza, which complicated a long standing asthmatic affliction. Mr. Dorle was born in St. Paul fifty years ago and except for a few years of his boyhood had lived in St. Paul all of his life. He founded the photographic studio on East Seventh Street twenty-two years ago and was still conducting his business at this place at the time of his death. His widow and seven children, all living in St. Paul, survive.

AS WE HEARD IT

The Reno Studio has just been opened at Clinton and Washington Streets, Huntsville, Ala.

W. L. Chase, of Lubbock, Texas, and formerly of Los Angeles, has opened a studio in Waurika, Okla.

J. Vincent Lewis, of Cleveland Heights, is now associated with the Bechtel Studio, Mansfield,

Isaac G. Wakefield has leased the studio formerly operated by William Bailey at 36 North Third Street, Columbia, Pa.

H. E. Bickmore has moved from Huntsville to Collingwood, Ontario, and will reopen the Webb studio in the Manson block.

C. F. Soderberg, formerly of Chicago, has established a studio at 304 Maple Leaf Place, Green Lake Station, Seattle, Wash.

Gilbert W. Morris, a photographer for the Pennsylvania Railroad Company, has opened a studio at 416 Main street, Vincennes, Ind.

The Kirk Studio of Mason City, Iowa, was damaged by fire on April 19. Damage \$2,500, partly covered by insurance. Origin is unknown.

Our friend, J. B. Gale, of Lynden, Wash., has started the erection of a new studio on his property at Seventh and Front streets. Mr. Gale will specialize in child photography.

J. A. Stirratt and Don Shears have entered into partnership and opened a studio at 509½ Polk Street, Amarillo, Texas, which will be known as the Stirratt and Shears Studio.

George T. Cobb and Willard B. Sivert have opened a new studio in the Times Building, Reading, Pa., and will operate under the name of the

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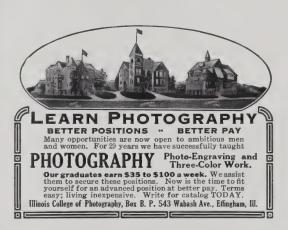
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Harry Calvert, of Oregon City, has purchased the photograph studio at St. Johns, Oregon, formerly operated by E. A. LaBonte. Mr. and Mrs. LaBonte have left on a trip to Florida.

Mr and Mrs. Coape-Arnold have opened a new studio in the Convery Building, Sixth and Frank-lin Streets, Olympia, Wash. They will trade under the name of the Capital Photo and Art Studio.

The Shaw Supply Co., Inc., 1015 Pacific Avenue, Tacoma, Wash., has announced the appointment of Robert B. Shaw as manager of its photographic supply and Kodak department, succeeding Clinton F. Smith, who resigned recently.

Charles G. Hooper, owner of the Hooper Studios, Rochester, N. Y., has purchased a property on Williams Street, Palmyra, N. Y., where he will establish an up-to-date studio. Mr. Hooper is planning an extensive campaign.

Paul J. Barnaby has sold his studio in Middletown, Ohio, to Mr. and Mrs. Haden Tobias, formerly of Kokomo, Ind. Mr. Barnaby has already accepted a five-months' contract to appear on the Redpath chautauqua circuit next winter, giving his famous chalk-talks.

Fire, said to have been caused by a short circuit, completely destroyed the Palace Studio, Brownsville, Pa., a few weeks ago. The flames started in the developing and stock room and quickly spread to the studio, destroying very valuable negatives. Charles Gauch, of Beacon Hill, is proprietor of the studio and his loss is estimated at \$7,000, which is covered by insurance.

W. Fay Morrison, associated in the photographic business for fourteen years in Everett, Wash., announces the opening of a studio in the Medical and Dental building, 1515 California street. The interior is designed with the latest arched effects. An arched alcove is a special feature of the light room. The reception room is decorated in driftwood gray and cream, rose rayon drapes giving a pleasing touch. The reception room will be in charge of Mrs. Morrison.

You will be sure to find something you want in the 20-page spring catalogue, issued by Hyatt's Supply Company, St. Louis, Mo. Over eight pages are devoted to Special Price Lists on lenses, cameras and apparatus-and they are bargains, too. Just make the request and they will be glad to mail you a copy.

The teacher had been lecturing his class on the wisdom often displayed by animals and birds. He compared it with that of human beings, to the latter's disadvantage. Having finished his discourse, he invited his pupils to ask questions on the subject. Percy held up his hand.

"Well, Percy," said the teacher, "what is it you want to know?"

"I want to know, sir?" replied Percy, "what makes chickens know how big our egg cups are?"

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BULLETIN - OF PHOTOGRAPHY

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Editorial Notes

It is the purpose of the editorial department of the Bulletin of Photography to initiate what shall be known as "The Open Forum," wherein our readers may have the opportunity for expression of their personal opinion relative to any movement or matter which concerns the interest of the professional as a whole, or the chronicling of any protest against what, in their judgment, may be inimical to the welfare of the profession. It shall be the medium for the free lance, but at the same time, the Bulletin of Photography reserves the right of exclusion of any writing of a scandalous character or of personal animus.

The contributor is wholly responsible for his utterance, and what is said is not to be construed as an acquiescence of the Bulletin of Photography in the opinion presented.

*

In the state of Massachusetts lies the thriving city of Quincy, whose much favored inhabitants insist in pronouncing as though it were a throat disease. Whether this habit is caused by the menace of an Arctic climate in Winter, or the influence of Boston, ten miles away, that home of culture and cod, we shall not say.

One thing we do know, and that is that in Quincy is the studio of Bill Rice, the photographer, one of the most popular men in those parts—that's why they call him Bill, of course.

He photographs them all, young and old, but specializes in babies.

Bill has a way with him when it comes to picturing infants and little tots that wins out. Just what it is, hasn't been disclosed, but just to show his power to charm little "quinces," he is going to have a baby show, but it will be in picture form, requiring no silencers to keep them quiet. An enterprising news man, who has been admitted to an advance view, says that a detachment of the

state constabulary will be required to keep mothers and aunties in line on the day of the show.

Just how Bill manages to hypnotize the youngsters, and keep them from yelling their heads off when he is popping in and out of that frightful black cloth, we don't know, but Bill does, and he is going to prove it.

*

Page the shade of Samuel F. B. Morse, father of the electro-magnetic telegraph, and let him be told the almost unbelievable!

For the first time in banking, a check has been transmitted across the ocean by wireless, and was honored on presentation.

The check was written by General J. G. Harbord in the sum of \$1000 and drawn on the Bankers Trust Company of New York in favor of the Radio Corporation of America, of which General Harbord is President.

This marvel of modern times was in the form of a photogram despatched from Marconi headquarters in London on April 20, 1926, by a system invented by Captain Richard H. Ranger, expert of the Radio Corporation.

A photographer in Mid-Oklahoma calls on the editor of his town paper and enumerates his troubles, presumably in the hope that his patrons will kindly take notice and let up on him. Here he goes:

Instead of having a regular honest-to-goodness photograph taken in the usual pose, many people want personal-touch stuff; a lady devoted to the culture of flowers wants her picture taken in her blooming garden; a boy, of course, wants his dog in the picture; a girl insists on posing with a wriggling cat in her arms; a proud mother appears with four assisting aunts to help in getting a really good picture of the baby; men want guns and game—fishpoles and fish in the picture.

A not insignificant source of woe is the amateur snap-shooter, enthusiastic while the weather is good and subject matter plenty.

This individual dumps quantities of exposed film rolls on the photographer, and

then reneges when it comes to paying for the prints.

Everybody wants to look handsome, and if there is little or no retouching done, they will complain: "I cannot possibly look like that;" or if considerable smoothing out of facial infirmities is done, they will exclaim: "You have doctored that up so much that my own mother wouldn't know it for me."

But the limit is reached when the stagestruck miss comes in with the photograph of a movie actress and says: "Please do me a picture that will make me look like that."

Poor thing; how could she know that the movie star has spent years in training to learn how to "look like that!"

*

Sending photographed telegrams by wire is becoming popular in Europe, especially when the assurance is desired that the message will stand the same scrutiny that an autograph letter would.

Methods of transmission in fac-simile have been brought so near to perfection, that there can be no doubt of the authenticity of a telegram.

The system has the further advantage that the message does not require translation; it is sent like a picture, and the number of words permitted is limited only by the size of the telegraph blank.

Moreover, the transmission is rapid, and the charges very little more than for messages of the old order.

₩,

A feature of the semi-annual meeting of the Society of Automotive Engineers, to be held next June at French Lick Springs, Indiana, will be a demonstration by army airmen of amazing speed in aerial photography.

An airplane, equipped with a special camera and other photographic apparatus, developed by the engineering division at McCook Field for reconnaissance work in the army, will fly to the Indiana health resort, where a picture of the members of society, arranged to form the initials of the society in huge letters on the hotel lawn, will

be taken. The negative will be developed and a print made while the plane is still in the air. Within a few minutes after making the exposure, the finished print will be dropped by parachute to the waiting crowd below.

*

There are a few scamps, calling themselves photographers, left in Oklahoma, in spite of the efforts of regular practitioners to hog-tie them. The new trick of the rogue is to ring doorbells until he finds a credulous housewife willing to confide a photograph of some member of her family to him. His story is that there is a contest under way for which prizes will be awarded for the best photograph submitted, and he offers to make a hand painted enlargement for the small sum of \$5, payable in advance. When he turns up with the picture, he tries the old frame racket, frequently with success.

Is the Photographic Business Facing Its Renaissance?

A. GORDON CAMPBELL, E. E.

Has the business end of photography weakened at last from its long Rip Van Winkle—rubbed its eyes—and found itself twenty-five years behind other organized business?

To some photographers this may seem a rude alarm clock to their last half-hour of rest, but to most people who have had anything at all to do with this business of photography, it seems as if the alarm clock ran down twenty-five years ago, and the industry as such, has been slumbering peacefully ever since.

Today, with its ever increasing cost of living, and keen competition, and the necessity of a business paying its way as an investment, photographic business occupies the unique position of the famed ostrich. It has had its head buried so long that it is not aware that the caravan of business has passed it by long ago, and no one has had sufficient interest to come over and wake it up.

One of the gravest single charges modern business has laid at the door of the photographer in general is the one of being so interested in the artistic side of his profession as to disregard the business side entirely. It is the contention of many that the business details of his profession are so irksome as to seem beneath his notice. If your life work is endowed and the necessity of making a living and a profit on your

investment does not exist, you will not be interested in this article. I am writing to try and waken this sleeping beauty of the modern day and break down the thorned hedge which now surrounds it.

Until the recent survey of the photographic industry was undertaken through the co-operation of the national association, the woeful ignorance of business methods in the profession was not known. The necessity of galvanizing the industry into a paying business is a pertinent one if the industry is to succeed.

"How much rent are you paying for you studio?" I asked a good-natured friend the other day. He named a goodish amount; for your studio as a rule must be well located. "How much return per year do you receive from that particular table, (pointing to it) direct advertising value I mean," I quizzed along the same lines. don't think it really returns a nickel," he said. Taking up a yard stick I measured the dimensions of the table, which was rather a large one, and applied the space rental which naturally applied to every square foot of space in the building. "It's costing you thirty-three dollars a year rental alone for it and you say yourself it isn't worth a nickel to you." Then he cursed me for a coldblooded idiot with no artistic appreciation, yet he knew it wasn't true.

I do appreciate the artistic, but I was

viewing the situation from a practical business standpoint and he from a sentimental angle. Sentiment and business do not mix.

This is not an isolated item in conducting this business of photography. No other business with which I have ever been associated has become so cluttered up with useless and expensive sentiment. True, a few are beginning to wake up and inquire, "Is it possible to make photography a paying business?" Highly possible, yes. Not very possible, however, if managed as the business has been heretofore.

I believe one of the greatest drawbacks that the profession faces at present is the disadvantage of not being strongly organized. There are some associations both national and local in character, but at present they do not achieve the desired results because their members do not adhere to their code of ethics religiously enough.

As recently as last winter the professional photographers of Memphis, Tennessee, got together and formed an association. Before this time there was little if any co-operation among the photographers of that city. I was engaged at the time in engineering the enlarging and re-equipping of a large commercial plant which had been neglected until it was a question whether to continue operations in it or to discontinue it entirely, and while my time was very naturally absorbed

in this problem, I did have an opportunity to talk with some of the guiding spirits who were launching it.

The general consensus of opinion among the business men was that the photographic business was in a bad way. Still there was a group of these same photographers who opposed to the general price increase that the association favored. I expect to have the figures at hand to quote to those who might be interested in the effect this organization has had on the photography in this locality.

Up-to-the-minute business methods, that's what the photographic industry must have if it is to succeed.

Get your local organization going today; don't put it off. Other associations will be glad to give you information. The sooner you get your organization going and support it as you should, the better conditions are going to be for you and for the public you serve. In the association you are not competing on the slippery old "price" fooling, but on the basis of quality, better for everybody.

The photographic industry will be better served at less cost and you will never regret making the change. In fact, as the years pass, you will look back to these present days as at some horrid night-mare lived through, but never to be encountered again.

A Spigot on a String

C. H. CLAUDY

There was a large crowd around a window display on a down-town street. I waited my turn, then got myself up in front of the glass to see what attracted so much attention.

Hanging from three string-like ribbons was a brass spigot. From the mouth of the spigot poured a steady stream of water, which fell into a small bucket a couple of feet below.

"Where does the water come from?" was the concerted question. Some thought there were three tiny pipes concealed in the ribbons. Others thought it was an "optical illusion," and turned away quite satisfied with their explanation. Still others thought that it was "an effect of mirrors."

I claim no credit for being smarter than my fellows, but it took little reasoning to be convinced that the water did not flow through the strings; and hence there was only one other place it could have come from, and that was up through the stream that was falling. A close examination disclosed a small glass tube sticking up through the stream of water, which almost, but not

quite, hid from sharp eyes the water as it cascaded down again.

The point to be noted here is, that had there been no strings, the whole illusion would have fallen flat. Anyone would be perfectly positive that brass spigots don't remain suspended in the air without any means of support, save a stream of water. Had there been no visible means of support, the secret of the glass tube, in the middle of the stream of water, must have instantly disclosed itself.

In a very large measure we see, in this world, what is the obvious thing. It is not obvious that water pours from a spigot without a pipe to lead the water. We know of no such phenomenon. It is perfectly obvious that a spigot, or anything else may hang suspended from a few strings. Here the illusionist used that common aptitude of human nature, which tells us that we see only what we are expected to see. When we are led to believe a spigot is supported by strings, we do not suspect a hidden pipe, too!

The vast majority of first-class photographers make pictures which are obviously good likenesses of their sitters. Their sitters, and their sitters' friends, are usually quite satisfied should they find a good likeness, and inquire no further as to what is, and what is not, good about the portrait beside the likeness.

In the illusion in the store window, an attempt was made to fool the public, merely to attract attention. But is there any reason why a photographer should not instruct his patrons of what is good besides the lighting in the pictures he makes?

Tell them about it! Tell them why you chose a broad lighting or why a Rembrandt effect. Tell them why you chose a profile or why a front view. No, don't tell them the whole truth; but tell them just the flattering truth. "I made a profile of you because you have a clear-cut contour. I used the Rembrandt lighting in this portrait, that is, the light behind and the shadow effect closer up, because that form of portrait is so beautiful. Not every face can stand it, Madam; it takes

a good outline and a graceful one to give a good effect in a profile with a Rembrandt lighting."

She will tell all her friends that, and will like her pictures all the better inasmuch as they are "different."

When you make an especially artistic picture, rave a little about it. Most people will claim to be "entirely above flattery." Don't believe them for an instant. They may be above hollow compliments, but they are not one tiny fraction of an inch above being shown that they have sat for an unusually beautiful result in photography. You don't have to tell them that the result is grand and all on account of their beauty, rather let them tell themselves that. But tell them why it is so especially good, that it is well balanced, or it has lovely lines, or that the arms hang so gracefully, or that there is such a regal tilt to the head!

We all like to have the mysteries explained. We stand and stare at the string-supported spigot in the window, and wonder where the water comes from. When we discover where, we are pleased with ourselves.

Explain to her the mystery of why the portrait is extra good, and the patron will tell it, as her own story, and you will be better liked, your work better admired, your customer the more eager to come back next time, because you have shown her what wasn't obvious, yet that which was interesting, unusual and beautiful about her picture.

It takes a certain amount of push to accomplish anything—even with a wheelbarrow.

1926 P. A. of A.

Summer School—Portrait Course

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44th Annual Convention CHICAGO, ILLINOIS

August 23 to 28

HEADQUARTERS—CONGRESS HOTEL EXHIBITS—COLISEUM, SOUTH WABASH AVE.

Shadow Management in the Portrait

Shadow is the principal means for giving an illusion of relief in a picture, a suggestion that we have the third dimension of matter projected upon a surface of two dimensions only. But, in the portrait, light and shade are not to be considered solely for their aid in presenting rotundity and isolation from the background setting; they are also accessory to the desired purpose of securing expression. The relief of the portrait head is a relief, but different, essentially, from the mere standing out of the image. Care must be taken that it is not an exaggerated relief. There must be no suggestion of the possibility of walking all around the subject, but merely a presentation of the head, as if surrounded by atmosphere, yet, some portraitists purposely project the light from the back, with the intention of securing a decided relief. None of the great painters ever present in the portrait the appearance as if the subject were about to step out of the frame, as is suggested in many a photograph.

Shadow manipulation will enable the photographer to present the portrait in the painter-like relief, but, besides this, as we said, shadow may be employed for getting expression. A happy distribution of lights and shades is a pleasing source for the securing of effect. The photographer may produce grand results either by concentration of the light, giving agreeable contrast, or he may extend the interest of the picture by dispersion of the lights over a wider extent. Some fine portraits have been made by treating, particularly, the shadow side of the face; by giving emphasis there to some good feature in the subject. But this method demands exercise of taste and judgment, or the effect is weird and unnatural. That is, all subjects are not to be treated in this way. When tried, the photographer must see that the shadow side is in good relation with the other shadows in the portrait, and all the shadows must be luminous; that is, have gradation in themselves. There was a time

when the so-called "Rembrandt" style was much affected, but we have to say, it did not meet with favor, because the shadows, unlike the shadows of a real "Rembrandt," were blank and flat. Rembrandt produced grand effects by his peculiar style, but if you study his shadows, you will see what we mean by luminosity. His deepest shadows are always luminous and properly associated with the minor shadows as well as with the high lights, and these high lights are soft and gradated.

We note that many portraitists are unmindful of this need of translucency or luminosity of shadow, and their work thereby loses the essential quality which distinguishes good work.

Blank masses of shadow can give nothing else but flatness and tameness, and are particularly obnoxious upon the shadow side of the face. Unless transparency in shadow is effected, modeling of the face is impossible. In place of delicacy and softness and atmospheric relief in facial presentation, there is exhibited a wooden-like or a plaster-like structure which is nothing like the beautiful skin texture, or, as if the model had powdered the face excessively. Some workers think brilliancy is synonymous with great contrast. Brilliancy is often a good feature in a portrait, but it is something different from harsh contrast of light and shade. It can be had only by the harmonious association of light and dark, and both the light and dark must show gradation.

Remember, it is the middle tones of a picture which give artistic relief, not excessive opposition of light and shade.

We might here caution, again, to avoid excessive relief. You do not want stereoscopic effect in a portrait. A portrait is upon a level surface, not as if it were hanging in the air with considerable space back of it. Nowadays, we do see some fine examples of the artistic relief by professionals, but in preponderance in amateur work. The professional is so prone to stick



"A beautiful study in light and shade." H. C. Dorer, of Newark "Sunday Call," recorded this rapid transit with Hammer Press Plate

in the old rut and make portraits as they used to do in the last century. The professional still uses screens and reflectors to throw light back of the head, or he goes about the head with an arc-light.

To get artistic effects, the light must be pure and strong, at source, and should be admitted through a comparatively small area, not curtained off. You do your modifying of intensity by careful use of a diffusing hand screen, not by dimming at the source of light. If you find that your lighting gives you the luminous shadows, you can rest assured your high-lights are in harmonious relation.

The steamer was only a few feet from the quay when a man came running madly. Without pausing he flung his bags on the boat, took a des-

perate leap and landed on the deck with a crash.
"Good!" he gasped. "Just did it. A few seconds later and I should have missed it."
"Missed it!" exclaimed a passenger. "This boat

is just coming in.'

Temperament and a Peculiar Standpoint

BY "COMMERCIAL"

No stranger or more difficult positions can arise in any business than those which crop up in photography. The angle of a man's mind, and the angle of his camera view, may each or both secure or spoil a deal.

Here is an actual instance where both played a significant part for two photographers. The topic was a technical view of a vehicle. Something closely approaching a plan. The vehicle was in a high but dark building, but was at liberty to go out anywhere, any time. The first photographer was sent for and asked to rush the job through. He naturally did not feel too cheerful and possibly tackled the thing in none too pleasant a frame of mind. After some difficult physical feats, he succeeded in exposing, but the results did not suit. The second photographer was called in and offered all future business. He was asked to do the difficult job for a start. Very quietly he scanned the scene, lit his pipe, and calmly opined that this was "some heluva job anyway." He did not rush at it, he did not delay. But while taking his time he let everyone understand that the proposition was no joke and the results would NOT be guaranteed. As a matter of fact, he got a fairly good picture, but even if he had not, he stood for no blame or complaint, on account of his initial attitude.

Now nearly all photographic jobs can be accomplished well if the conditions are right. The wanting conditions in this case were the standpoint and the light. There was some sort of chance accommodation for overhead viewing, but it was not ideal. Further, it was against the light, such as the light was. Out in the street, the only possible way to get the desired view was by turning the vehicle on its side, and this was impracticable. The operator, as he chewed on his

preliminary fill of tobacco, thought of overhead railways, houses and high balconies, and other possibles, but could remember no suitable spot that would be available. Somewhere he remembered seeing a junction of two roads where the one ran for a time along side the other, but considerably higher up. Terrace fashion, you know. But for the life of him he could not place such a spot just them, and none of the workpeople around could remember seeing such a place in the town. That was why he proceeded with the job indoors.

Where ideal conditions are not available, and this may be very often and must occur occasionally, it is useful to know of spots which offer advantages for peculiar jobs. This photographer made a special job for himself later, scouting the neighborhood for a road junction which offered facilities for an overhead view of a vehicle. It may be years before he is asked to do such another job, but preparedness is worth any amount of trouble.

Make the Studio's Displays More Newsy

FRANK H. WILLIAMS

Present-day people are tremendously interested in anything that is newsy. It is because this is the case that newspapers are so tremendously popular at the present time. And in this universal interest in news there is a splendid opportunity for the live-wire photographer to do things with his displays of photos at his studio that will attract a great deal of attention, create comment and build more business for him.

Let's look into some of the things along this line that the studio might do.

One of the big features of the average newspaper is the use of large quantities of pictures which tell the news pictorially. And what's to prevent the photographer from using pictures in a sort of "Studio Newspaper" of his own?

Suppose, for instance, the photographer has a display case on the stairway leading up

to his studio. In this case, then, he might each month display pictures which would tell the story of the news of the month at his studio. There is, of course, a lot of news each month at the average photographic studio and it would be the easiest thing in the world for the photographer to pick out the newsiest of the pictures he takes during the month and to then display them under an appropriate heading and with typed captions attached to each picture telling all about it.

The heading over the pictures might be something like this:

"The Month's News Developments at the Smith Studio"

Then under this could be placed such pictures as these:

Golden wedding anniversary picture.

Prominent local wedding picture.



 ${\it Photo~by~J.~C.~Deane,~Baltimore,~Md.}$ Campaign portrait of president coolidge

New picture just taken by the studio of a prominent local banker.

Home portraiture pictures of some prominent local family.

Picture of president or officer of some local organization.

And so on and so forth.

Of course these pictures would of themselves be interesting and the use of the names of the people pictured on attached cards would add greatly to the interest felt by the general public in the pictures. But by giving even more news than simply the names of the people pictured, the studio would make its display many times more interesting than might otherwise be the case.

For instance, with the golden wedding picture the caption might read like this:

"Their Golden Wedding.

"Mr. and Mrs. S. J. Kramer, of 514 Pine Street, observed their golden wedding recently and, of course, asked this studio to take their picture. During the fifty years since their marriage, this studio has taken the pictures of Mr. and Mrs. Kramer many times and has also taken many pictures of their children and of their children's children."

With the wedding picture taken of a prominent local couple the studio might use a caption reading about like this:

"The Most Treasured Picture.

"What is the most treasured picture in any family?

"Isn't it the wedding picture?

"Mr. and Mrs. R. T. Ritter, of 678 Walnut street, recently married, declare that the picture this studio took on their wedding day will be always kept in the family.

"This studio specializes in wedding pictures."

Then with the picture taken of a prominent local banker, the studio might have this sort of a caption:

"This Studio Congratulates J. B. Jordan, President of the First National Bank.

"Mr. Jordan has brought added fame to this city through his recent election to an important office in the State Bankers' Association.

"This photo has been used by a prominent bank magazine in telling about Mr. Jordan's election."

With the picture or pictures of a family taken in the family's home the studio might use this caption:

"Their First Picture in Their New Home.

"Here's the interesting family of Mr. and Mrs. Homer Y. Wilnock, 551 Main Street. It is the first bit of home portraiture in their handsome new home."

The picture of the president of some local organization might carry this caption:

"Heads Local Elks' Lodge.

"This is Will T. Mommer, recently elected head of the local Elks' Lodge. Mr. Mommer is a regular patron of this studio and declares our pictures are 'wonderful.'"

And so on and so forth with all the other pictures displayed by the studio in its case from month to month.

Or if the studio didn't have any display case outside the studio, then it might use pictures in this same newsy way at some prominent place on the wall of the studio.

The fact of giving added newsiness to the pictures which, of themselves are always newsy, would be certain to make the general public take a very much greater interest in the studio's pictures and, of course, the more interest the public takes in the studio's pictures the more of a likelihood there is that the public will patronize the studio in ever increasing numbers.

The foregoing is one effective way in which the studio can build business by giving added newsiness to its pictures.

And another splendidly successful way in which the studio can do the same thing is by going to the city editor or managing editor of one of the local newspapers and putting a proposition up to him in this way:

"You find it is good business to use a lot of pictures in your paper and you also find it is good business to have newsy pictures in your show windows, even though you do not use them in your paper.

"But, practically all of the pictures you display in your show windows are foreign pictures. That is, they have no local bearing. And, of course, foreign pictures are never as interesting to home-town folks as local pictures.

"Now, I've got a proposition to make to you which will make it possible for you to get local pictures into your windows without any cost to you.

"My proposition is that from week to week I supply you with prints of the newsiest pictures I take. I'll tell you about these pictures and you can then typewrite newsy captions and attach the captions to the pictures when you display them. The pictures will be of prominent local people and will be in connection with important local events, such as school graduations, lodge elections, church doings, and so on.

"In return for doing this for you I'll simply ask that you put my name on each caption and also put a large placard in the window stating that local portraits are furnished to you by me."

This sort of a proposition would be a splendid help to any newspaper in giving more news to the public and, of course, it would be a splendid thing for the photographer as it would give him an immense amount of highly valuable publicity. And the great majority of the people whose pictures he took would be tickled pink at having their pictures displayed in this way.

So why not start right now to build more business by making your studio displays more newsy?

*

Thirty negroes were brought before the justice of peace to answer to the charge of gambling.

Quite a few had been disposed of when the case of Johnnie Jones was called.

"Johnnie Jones here?" the judge asked.

"Yessah, Judge, I'se right here," the negro replied.

"Guilty or not guilty, Johnnie?"

"Judge," the negro said moanfully, "whenever there's a crap game, I'se terribly guilty."



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PHOTOGRAMS OF THE YEAR 1925

- ¶ Not only is "Photograms of the Year 1925" a record of the progress in pictorial photography, but it is a veritable "feast"—a source of inspiration and pleasure.
- ¶ The best photographs of the year were selected for this annual from those shown at the London Salon, the Royal, and other exhibitions by the leading pictorialists of the world.
- ¶ Last year 14,000 copies were sold in one week! The book is published in England, and there will be but one shipment, so in order to secure a copy of "Photograms of the Year 1925," you must place your order NOW—but that's easy—

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CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them free of charge. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

An Interesting Insurance Tangle, and Its Solution

Here is a situation which might arise at any time in the experience of any business man who carries fire insurance. It comes from a Western reader:—

Last October I bought at sheriff's sale a building and city lots. Sale was by order of court on foreclosure of lien. The day I bought this property the insurance agent was instructed to change the policy into my name. There was a policy in two companies for \$2000 each.

At time instructed the agent was out of his office and when he got back to office he had forgotten my initials, so neglected getting transfer of policies.

Well, in about a month a building burned near my building, fire and water and handling of furniture damaged my place about \$1500.

The companies have not made settlement on account of policies not being in same name as owner of property. I have a letter from agent admitting that he was instructed by me to change policies, but that he had neglected doing so on account of forgetting my initials.

This fire and damage took place about the 10th of last November.

I don't feel at liberty to do anything with this building, as it would probably release insurance companies from liability.

The policies have since run out, about two weeks ago, and now I can't renew again without it being occupied.

Would you advise suing companies and agent both, as agent is financially able to meet his mistake?

I have since found out he is very careless and neglectful, though a very busy man, but that doesn't simplify matters in my case or justify my losing this insurance.

C. C. G.

The muss this situation is in was partly the fault of the correspondent, though mainly the fault of the insurance agent. What could the correspondent have done that he did not do? First let me explain how this whole controversy arose. A fire insurance policy is issued to John Jones, owner of the property insured, and it contains a provision that if the interest of John Jones ever becomes less than that of sole owner, the insurance shall be null and void. That is in there to prevent anybody from carrying insurance on property belonging to somebody else.

Therefore, when John Jones sells the property on which he is carrying insurance it is always necessary for the buyer, if he wants the old insurance, to have the policy transferred to his name. Otherwise the insurance isn't any good to anybody. It isn't any good to John Jones, because his interest has ceased to be that of sole owner, and it isn't any good to his buyer, because the policies aren't in his name.

Therefore, if the buyer of the property intends to rely on the old insurance, it is his duty to see that the policies are at once transferred to his name. Orally telling some agent about it in the street isn't paying the proper attention to a matter so important. The new owner should at once write a letter to the company which carries the old policies, at its home office, sending a copy to

the agent who has charge of the particular territory and he should send both by registered mail. If this correspondent had done that, the controversy he is in couldn't have arisen.

His situation, however, is not in my judgment hopeless, although he may have to spend some money working it out. His status depends on the authority of the agent who received the notice. There seems to be no controversy over whether he did receive it—he has admitted it in writing. Therefore the only question is, did he have as agent the authority to receive such a notice in a manner that would bind the company? If he was the general agent of the company for his district, if he handled the company's business in the district, including business like issuing policies, transferring them, receiving proofs of loss, and so on, then there would appear to be no doubt that he is clothed with authority to receive notice to transfer and to agree to transfer the policies (unless the policies themselves contain some provision limiting the giving of such notice to certain persons).

If he is clothed with authority, the company is bound and you can collect your insurance, because the law will treat the situation as if the thing had actually been done. If he is not clothed with authority, you may have an action against the agent personally, as in that case he would be an agent of yours who defaulted in doing something he had agreed to do, causing you loss. There are some legal complications in the latter course which I haven't space to point out.

After a fire it is incumbent on the insurance company who carries the risk to delay the repair or reconstruction as little as possible. It cannot refuse to pay and at the same time refuse to allow the building to be touched. The policy will contain some provisions about this. Read them carefully and follow them. Finally, give the company notice that you will begin the repairs on a certain date and do it.

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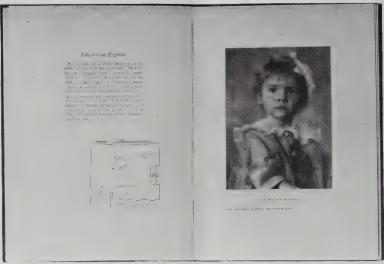


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Saving a Difficult Situation

J. R. HALL

The other day I was reminded forcibly—and expensively—of a little "possibility" which I suppose may happen to anyone. A plate, which must have been cracked or chipped, jammed the slide, and prevented it from closing after exposure. Being of rather volatile temperament, I rapidly reduced the plate to a number of component parts, and incidentally fogged the only other plate I had with me, the plate in the other half of the plate holder. They were large plates and I was just finishing a job away from home, so my loss was two plates and an extra journey, to say nothing of the delay.

Too late, I remembered seeing an operator once save just such a situation. He withdrew to the shadiest spot he could find, folded his cloth over the lens and with his hand beneath the cloth, he removed the lens panel. Slipping one hand inside, while the other held the slide, he was able to force the plate back and close the slide, at the same time ascertaining by touch that the plate was not seriously broken and might be well worth developing.

The very fact that such a thing can and does, on rare occasions, happen, might appear to be an argument for film. But unless special holders are used, I do not think film has any advantage in this particular respect. More than once I have had a film catch the descending slide, bend, and spring into the bellows. To save things then, without a dark-room at hand, is practically impossible, so far as I can see.

Looking at it another way, the accident is one which might be ruled out entirely by proper supervision of slides and loading. But the most perfect mechanism gets out of order, the most scrupulous operators can be hurried or harassed. It is then that these little petty annoyances get in their deadly work, and a careful consideration of what may be done to stay the mischief, is better than wrestling with the obstruction till something gives way.



Where is the Catalog?

FRANK FARRINGTON

Do you ever ask yourself, "Where is that catalog I received a few days ago?" Or maybe it was a month ago that there came a catalog you intended to save.

In some studios I find the photographer keeping all his catalogs and price lists in a pile with the least used ones gradually sinking toward the bottom where they become soiled and torn.

In other studios they are kept in a cupboard, or in a big drawer, and every new one that comes along is tossed in with the rest, often without even being taken out of its envelope or wrapper. When one is wanted, the whole lot is pawed over until it is found and the assortment becomes a mess of jumbled printed matter.

Occasionally there is a photographer who does not save any catalogs, save two or three that are in constant use.

Once in a great while there is a studio in

which may be found a neat little case or filing cabinet in which catalogs may be placed in definite order, arranged alphabetically or by subjects, so the one wanted can be snatched out in a hurry.

The proper filing of catalogs, price lists, folders of manufacturers' information, is a very important factor in efficient studio management. It is a real factor in saving time. It is a money saver by enabling the photographer, when an order is to be placed, to consider the various sources of supply.

If catalogs are small, or if they comprise only leaflets, they may be enclosed in separate labeled envelopes. The latest catalog should always be the one on file, the old one being destroyed. Any supplement or any supplemental information from a manufacturer should at once go into the ruling catalog, thus keeping the information up to the minute.

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A traveling salesman wants to sell you certain supplies. You think you had a lower quotation than his, but you cannot find it and you decide it was just your imagination. You pay a higher price than necessary.

You want to find a way to do certain work better. You find out all of a sudden that some competitor is excelling you. You did have a catalog about devices calculated to help in that work, but where is that catalog now? It has disappeared and you will have to write to someone for information. You postpone writing and time slips on, the competitor gaining on you all the while because you had no filing plan for catalogs.

If you have no suitable place for catalog literature, it will pay you to arrange one, and the expense need not be more than nominal. You may even have already at your house or studio some sort of a case or cupboard that will answer if prepared for the purpose.

Incidentally, while providing a place for keeping catalogs on file, arrange also space for your file of Bulletin of Photography. You will find it useful to be able to refer back to things you have seen in the magazine and do not remember completely.

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AS WE HEARD IT

Edgar D. Garland, of Indianapolis, Ind., has opened a studio in Somerset, Ky.

Oscar Oggesen has opened a studio at 1746 Ferry Street, Niagara Falls, Ontario.

A. A. Sandell, of Treherne, has taken over the Smith Studio, Glenboro, Manitoba, Can.

H. Bryant, of St. Paul, Minn., has opened a studio on East Third Street, White Bear, Minn.

Harry Bietz, of Rushville, Nebr., has sold his studio to James Miller, who also operates a studio in Gordon, Nebr.

A. F. Kleist has closed his studios in Randolph, Wis., and also in Portage, Wis. He is going to enter another line of work.

W. H. McIntosh, formerly of the Ozark Art and Gift Shop, has opened a studio in the Taylor Building, on East Center Street, Fayetteville, Ark.

Mr. and Mrs. Haden Tobias, formerly of Kokomo, Ind., have taken over the Barnaby Studio, on Main Street, near First Avenue, Middletown, Ohio.

Miss A. Ritzman, of Mason City, Iowa, and Miss E. Hill, of St. Paul, Minn., have entered into partnership and opened a studio in Ponca, Nebr.

A. M. Howard has sold his studio on North Washington avenue, Marshall, Texas, to Harry Corti, who has been in charge of the studio for some time.

The Elite Studio at Third and Anderson Streets, Marshfield, Ore., is now being operated under new management. F. Leontine Thomas is now in charge.

- L. E. Kratzer, of Lebanon, has purchased the studio of W. J. Thompson in Greenfield, Ohio. Due to ill health, Mr. Thompson is forced to take a much needed rest.
- J. H. McSparlin, a disabled veteran of the world war, has opened a studio on San Francisco Street, Santa Fe, New Mexico. He will trade under the name of the Mack Photo Shop.

The Martin Studio of Arkansas City, Kans., has been sold by Miss Nina Martin to G. C. Brill, of Kansas City. Mr. Brill was formerly connected with Mullett Brothers Photo Supply Company.

Fred Rademacher has purchased from R. N. Cook his entire interest in the Cook-Rademacher Studio, at Kingfisher, Okla. Mr. Cook will now devote his time to commercial outdoor photographic work.

A. J. Snider, of Camden, Ark., has purchased a building on West Ruby Street, Stephens, Ark., and after making some alterations, will open a studio there. Mr. Snider will continue his studio in Camden.

A photo studio which, in design, will be one of the most distinctive in this section, is being built at 58 South Beaver street, York, Pa., by

No.

Shadle & Busser, who recently purchased the estate. The new studio is being built in the Spanish style of architecture. It is in the waiting room that the Spanish style has been so attrac-tively applied. The stair balustrade is done in grilled wrought iron. At the head of the stairs a series of three arches has been cut into the wall overlooking the waiting room. Spanish iron work is placed between the arches. The Shadle & Busser company has occupied for nearly forty years their studio at 44 South George street. Oscar Busser, the second member of the firm, died about five years ago, and since that time the business has been conducted by J. Monroe Shadle.

Assigning the Policy After a Loss

M. L. HAYWARD

"That warehouse I bought from Jones that's insured in your company burned down last night," the photographer explained.

"Did you have an assignment of the policy from Jones?" the insurance agent demanded.

"No-never thought about it."

"Well, I'm afraid you can't get far, for there was a clause in the policy that if a change takes place in the title or interest of the property, or if the policy's assigned without the written consent of the Company, the policy'll be void."

"Well, I'm up a tree then."

"I'll tell you what you can do," the agent suggested. "You get Jones to assign you the policy today and I'll see what I can do for you.'

Can the photographer collect the insurance in a case like this?

"Viewed from another vantage the propriety of the restricted application of the section becomes apparent. It is in the nature of a limitation. As such, it can have no operative force unless there exists a policy otherwise valid upon which it can operate. An invalid policy has no legal existence and can form no basis for the operation of a limitation. As applied to this case, it follows that before section can be invoked to limit the effect of whatever misrepresentation may be pleaded as a defense to an action on the policy, the latter must be conceded to be otherwise valid. The result of this concession leaves nothing which can appropriately be interposed in invoking the law," said the Missouri Courts in ruling against the merchant.

"Every room with a bath," says the prospectus of a new and huge hotel just started here.

Which reminds us of the story of a countryman, unfamiliar with such luxuries, who passed the night at a modern hotel.

"Well, did you have a good night's rest?" the clerk asked him next morning.

"No, I didn't," was the reply. "The room was all right, and the bed was pretty good, but I couldn't sleep very much, for I was afraid someone would want to take a bath, and the only door to it was through my room."

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Photography for the Amateur, by George W. French. An indispensable guide for the amateur—and written so he can understand it. Of exceptional value also to the experienced photographer for the purpose of frequently checking up on his methods and procedures. Study of cameras and lenses; correct methods to follow in every phase of Photography—lighting, exposure, developing, printing, mounting and enlarging. An entire chapter devoted to Making the Camera Pay. Price, \$3.50.

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Practical Amateur Photography, by William S. Davis. One of the best books for the advanced amateur yet published. The student is told, not only how a thing should be done, but also why it should be done. The chapters on composition and the artistic treatment of special subjects are very valuable inasmuch as they are records of the personal experience of its author who, in addition to being an enthusiastic photographer, is at the same time, an accomplished painter in oils. The glossary and bibliography, together with a complete index, make the book a convenient source of reference. Price, cloth,

COLOR PHOTOGRAPHY

Bypaths of Color Photography, by O. Reg. Edited and with an introduction by William Gamble, F.O.S., F.R.P.S. A stimulating and practical book which points out useful and valuable paths of research and experiment in one-exposure color-photography, while detailing, and where necessary criticising, the processes and results so far obtained in this field. The author is a practical photographer who has devoted many years of his life to the study of color-photographs and has originated many new ideas and ingenious forms of color-camera. 136 pages, illustrated. Price, cloth, \$2.50.

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LIGHTINGS

The Portrait Studio, Fourth Edition. A small book $(5 \times 7)_4$ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here. Paper, 75 cents.

Towles' Portrait Lightings, by Will H. Towles, Lighting Expert and Director of the P. A. of A. Summer School. This new book on lightings which gives diagrams showing how the sitter, the camera, and the lights should be placed, is really a course in lightings in 44 easy lessons. Invaluable to the student in portraiture, as well as the seasoned portraitist. 37 diagrams, 44 illustrations, 103 pages. Your Photographic Book Shelf will not be complete without it. One lesson alone is worth the price of this book, \$5.00, cloth.

MISCELLANEOUS

Camera Lenses—Including lenses used in enlarging lanterns etc., with some remarks on photographic shutters, by Arthur Lockett, 120 pages; 100 illustrations and diagrams. Every photographer who appreciates the importance of the camera lens will find Mr. Lockett's book a profitable investment. Price, board cover, \$1.25.

Cash From Your Camera, edited by Frank R. Fraprie, S. M., F.R.P.S. The only book on marketing photographs now in print. Instructions for preparing prints for market, information as to the various classes of buyers and the kind of material they want. An authentic and detailed list of the wants of all important picture buyers in the United States at the present time. A verified list of several hundred firms who are no longer in the market. Price, paper, \$1.00.

Optics for Photographers, translated from the original by Hans Harting, Ph. D., by Frank R. Fraprie, S.M., F.R.P.S. The writer of this book starts with the fundamental laws of the propagation of light and logically carries the reader through the principles of geometrical optics to a complete explanation of the action of all types of photographic lenses, and a description of their qualities and defects. Only the simplest mathematics is used, and this sparingly. Cloth, \$2.50.

Perfect Negatives and How to Make Them. Dr. B. T. J. Glover. A pamphlet of seventy-two pages concisely, but clearly setting forth details of manipulation, to effect negative production so controlled that the result may be correspondent to the intentions of the photographer. It is therefore of pertinent value to the pictorialist who considers the negative a means to a certain end and not merely the end in itself. Price, 60 cents.

Photographic Amusements, by Walter E. Woodbury. This interesting book describing many novel, ingenious, amusing and ludicrous effects obtainable with the camera, has been out of print for several years, though previous to that time it had passed through many editions and was one of the most popular photographic books ever sold. Reprinted with the original text and a number of new sections. 128 pages, 114 illustrations, Price, cloth, \$1.50.

Photography as a Scientific Implement. This book is the collaboration of thirteen authors, each an expert in his line. The first four chapters are concerned with the development of the plate and the optical and chemical features of the subject, and are invaluable to every serious worker, as each is an authoritative summary of practically everything of importance on the subject. The remaining ten chapters are concerned with the applications of photography to various branches of science and industry. It is without doubt one of the most valuable photographic publications in print and one should be in the possession of every photographer. Price, cloth, \$9.00.

MOTION PICTURE PHOTOGRAPHY

Cinema Handbook, by Austin C. Lescarboura, managing editor "Scientific American." This book of compact dimensions gives to the non-professional understanding and insight into the methods employed to produce the wonderful results seen accomplished upon the screen. Emphatically, this little pocket edition contains more than is to be had from the reading of many books on the subject. It is a handbook in the real sense of the word. Flexible cover, 507 pages, gilt edged, profusely illustrated. Price. \$3.00.

BULLETIN - OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

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Items of interest upon photographic subjects will be gladly received.

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Editorial Note

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Editorial Notes

Hand it to the photographer for rising to emergencies.

He has operated from airplanes, from speedy trains, from under water, and from every assignment he has brought back the bacon.

His latest accomplishment has been to snatch films and stills from a stand upon an iceberg in the Arctic Ocean.

When Commander Byrd returned to his base at King's Bay, Spitzbergen, after beating the great Norseman, Amundsen, to the Pole, he dropped into the bay like a duck, and made preparations to get his amphibious

ship ashore to be repaired at the machine shop of the coal company.

A part of the despatch from the Commander follows:

"When we got ashore we found some misunderstanding about motion-picture rights had arisen, and for the first day, none of our camera men were allowed ashore. This was afterward straightened out to the satisfaction of everybody, but in the meantime our resourceful operators had taken possession of a stray iceberg, which was stranded near our landing place, and from there had a splendid view of the whole operation of putting the plane ashore, of which they immediately took advantage.

彩

When a writer becomes expansive upon the art of photography; speaks of the spiritual values of dawn; discusses the æsthetic tones in sunsets, and the exquisite worth of the lights and shadows of high noon, one might imagine such high-brow utterances to have come from some long-haired, dreamy chap in an artist's smock, and a flowing red necktie, one of those soulful creatures inhabiting an art club in a 20-story skyscraper in New York.

Wrong. The writer we have in mind, who has set down something like that, has

no use for Gotham as a place of residence. He wants his feet on the ground; from there he can see the beauties his camera turns into wonderful pictures.

Our friend, J. H. Field is the man, and his home is in the Ozarks at Fayetteville, Arkansas. He has been the recipient of scores of prizes, among them gold, silver, and bronze medals. He has been in the forefront in international contests in Budapest, Geneva, Dresden, and Turin. Prizes and honors have been his for portraiture, and his work is widely reproduced for art magazines.

He says that a landscape photographer must wait on nature, that he never makes a picture on his own terms; that he never gets quite what he wants, but takes what he can get and makes the best of it; furthermore, for one success, there are fifty failures.

Only a devoted artist can understand that. No picture can be rushed. The photographer must be submissive.

There is an instant, which if grasped, is

the best and only one for a perfect picture. To know just when the light and shadow is best, comes only from a sort of sympathy with the view.

Here is a man whose enthusiasm for fine work takes him out before dawn to catch the first lighting of fairy dew-beads on a cobweb!

The love of his art makes him willing to be late for supper in order to get a certain storm tossed tree in a rising tempest.

As to practical matters Mr. Field says:

"My preference is toward a box with sufficient length of bellows and a long focus lens, working on a 5 x 7 plate. Generally speaking, the result will be a sharp edged picture—too sharp edged for comfort, too bold in outline. To mend that, and to give a soft effect, I will give you a secret, very effective and satisfactory. It is this: Use two or three thicknesses of celluloid and ordinary bolting cloth between the negative and the printing paper. You will be amazed at the result. Try it."

Gentlemen Prefer Speed

C. H. CLAUDY

"Why don't you come down to the studio some day and let me help you surprise the wife and kiddies with a new picture of you?" The photographer spoke to a business acquaintance at a luncheon club.

"You know very well why I don't," retorted the Business Man. "I haven't time for it. I am a busy man. My time is worth a lot of money. You photographers want us to come in the middle of the day when the light is just right for you, and when you get us into your place, we have to spend hours choosing styles, and prices, and finishes, and then another hour fooling around getting poses to suit your artistic ideas. I tried it once, and I know. It just took the heart out of a busy day, and when the pictures were delivered, they made me look as if I were worried to death. As a matter of fact, I suppose I was worried, and so maybe I shouldn't blame the photographer with that. but it took too long. Not for mine, thank you. The family can get along with amateur snapshots of Dad, I guess."

That is not an unfamiliar viewpoint which photographers should take into consideration in their advertising.

Gentlemen prefer speed. Many a man does not get himself photographed who should do so, merely because he has the idea that it is a time taking and "fussy" operation which he dreads. It is all right for his women folk, who, he thinks, have time to spare, but it is nothing for him, whose time is of large money value, too expensive to be "wasted" on being pictured.

You know it isn't so, I know it isn't so, but what you and I know is of no value with the man customer who doesn't know anything. You are suffering in this respect from the procrastinating habits of your photographic ancestors. You are suffering from

the reputation given your profession by those of an earlier age, who did make the taking of a photograph a time-taking operation. It is up to you to see that that reputation does not do you the damage it has done to many a photographer, who has neither not taken it into consideration, or has not taken any means of correcting it.

It can't be corrected. The first method, of course, is to talk to every woman customer you have, about her man and his picture. Almost every woman is interested in some man, and would like to have a good and recent picture of him. If you tell her that you make a specialty of serving busy men, with the minimum expenditure of time, and that you are equipped to serve them at any hour of the day, you may, and probably will, get some surprising results.

Next, you can advertise to men. You must be your own judge as to the medium you use -it is not possible to say which of several methods will suit your particular locality and business. But whatever method you use, whether booklet, telephone, advertisement in the newspaper, personal letter, circular letter, the thing to stress is that you can make good pictures of men, not only at a reasonable price, but in a short period of time. Tell them that you don't fuss over them. Tell them that you don't ask them to spend much time "posing," because you are sufficiently expert to secure a proper attitude in a few minutes, and that they will not be required to take much time from their regular vocations.

I knew one photographer who worked up quite a business among his men friends and acquaintances, by advertising "photographs at your luncheon hour, no delay." He reported to me that he made a dozen sittings a week between twelve and two, where formerly those hours had never seen a customer in trousers.

Gentlemen not only prefer speed, but they won't come and be pictured, unless absolutely driven to it by their women folk, unless they are assured that it is not a lengthy, time-taking operation, but one which is quick, painless, and pleasant, which can be "fitted in" to their busy day, and which will not cause them to miss important appointments.

No suggestion is here made that you hurry your work; photographs which are worth while cannot be successfully done by skimping the time given to their production. But on the other hand, there is no need to take a great deal of time for the preliminary operations, and once you get a reputation with the busy men of your town for being appreciative of the fact that their time is worth money, and that you do not take any longer than is necessary to do your work, you will find that the well-known aversion of men to the camera is more or less a thing of the past.

What's in a Name?

FRANK FARRINGTON

Probably the name under which a studio is operated is not a matter of great importance, but if it is a matter of any importance whatever, it is worth while to have the influence right.

Your studio may prosper under the name of "Rococo Photographic Parlors," or it may fail as "The Greenville Studio," but whatever name advantage is obtainable ought to be obtained. There is no expense involved in using the name that is most suitable and most attractive.

Some time ago a letter reached me asking for business information and that letter was from the firm of "Boozenburg & Pretzel."

No less! Perhaps suitable and appropriate, certainly harmonious and even euphonious, but what a name with which to handicap a business! It would have cost nothing for the members of that firm to have camouflaged that name by the use of an arbitrary title, avoiding a name open to joke and perhaps ridicule. Far be it from me to make fun of any man's name, acquired honestly, but sometimes it may not be just adapted to business uses.

Such little things as the arrangement of the names in a firm title are worthy of consideration. Two young men who were establishing a new firm asked my advice about the firm name. They were W. A. Humphries and P. B. Merrill. As far as seniority went, Mr. Humphries was probably entitled to that position and they suggested "Humphries & Merrill" as the firm name. I called their attention to the greater ease with which "Merrill & Humphries" rolls off from the tongue, making it a name more easily popularized, and they adopted the amendment, I believe, with advantage.

The quality of a studio may be indicated by a suitable name, where the name of the owner is not used. You would not, if you sought the desirable patronage of the best people, call your studio, "Jerry's Joint," or "Pete's Place." You would know that the type of name adapted to a wayside hot dog stand could do nothing but injure a photographic studio. You would seek for a name that conveyed the idea of dignity and artistic ability; "The Rembrandt Studio," if the class warranted it, or "The Popular Art Shop" if that fitted the case more nearly.

It is a little thing, this matter of the studio name, but why not see that this, as well as all other little influences, is on the right side?

New York Photographic Business League

The New York Photographic Business League held the Annual Banquet and Ball on April 28, at Hotel McAlpin, New York City.

The affair was a decided success, contributing not only to enjoyment of the members, but, in the opinion of the Secretary of the League, presenting a feature of intellectual interest given by Gustav Hartman of the Supreme Court, on the "Importance and Value of Photographic Organization." Mr. Hartman's speech was broadcast the same night from the hotel, and the BULLETIN OF PHOTOGRAPHY hopes to have the pleasure and privilege of printing this address shortly in its columns.

The message of the President of the League, Mr. Perlman, will also be published as soon as received, inasmuch as it sets forth the purpose for which the League is so earnestly striving.

Mrs. Helen G. Stage acted in capacity of toastmaster. Mrs. Stage is acknowledged as one of the leading receptionists in the profession. Mr. Morris Shevack, Secretary



RAPHAEL PERLMAN

President of the New York Photographic Business League

of the League, has also kindly sent us the program of the banquet.

It is a beautiful piece of printed work, and has much matter of interest relative to the nature and purpose of this Business League of the New Yorkers, containing some short personal talks of the officers, setting forth the object of the League, whose slogan is: Clean Business Methods.

*

Photographer—"Man, you're remarkable. I never photographed any one who could hold the same position so long without moving. How do you do it?

"Oh, I'm used to it. I'm a brick layer.



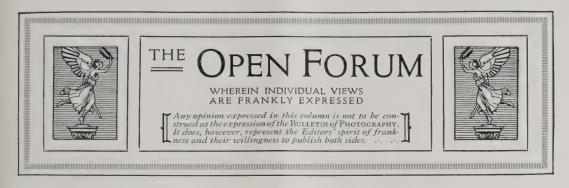
MRS. HELEN G. STAGE NEW YORK



Edward Drummond-Young Edinburgh, Scotland

THE REV. T. M. MONAGHAN

Print referred to by Mr. Deane in "The Open Forum" on page 681. We are reprinting this photograph so that our readers may have a copy before them.



Co-operative Advertising

The letter of J. Fred Hays contains much food for thought, and I write these lines to express my opinion on the subject.

The public is often convinced that the "professional studio" is a thing of the past and so acts according to this conviction. In other callings than photography there are amateurs, but our esteem for the professional phase of such callings is only strengthened on that account. Why is it not so with the photographer? What is the answer?

In my conviction, my opinion is that we should particularly advertise that we are professional photographers, doing professional photographic work, and in our capacity are equipped to put out a product worthy of public esteem.

If we would assume such an attitude, in time, such schemes which cheapen the profession, would not affect public estimation of the professional, since the public would be only anxious and insistent to have service from the professional, and use his product exclusively. "Say it with the photograph" as the common parlance now is "Say it with Flowers."

This would not deplete the ranks of the amateur photographer; there would be as much work done by the amateur as heretofore, but the professional photographers' product would be better appreciated than it is at present.

Elevate the status of professional photography in the same way elevation is effected

in other callings, and we shall secure the same esteem, and get satisfactory financial return for our efforts. I wonder how many do agree with me?

Henry Vollmer, Bloomfield, N. J.

*

An Oldtimer on the Prize Award at the M. A. S. Convention

I wonder if it would be construed as *lèse* majesté if I have the temerity to question the judges of the \$500 prize photograph?

I will chance it anyway:

By what rules of photography do they take a stiffly posed, poorly lighted, undertimed, underdeveloped photograph, which has no line of demarcation between the coat, hair, or hat and the background, devoid of all atmospheric effect; in fact, it is lacking in all points of good photography that have been taught these many years past at conventions and through the magazines. Now, to hold an indifferent piece of work like this up as a masterpiece of photography—bosh, it is to laugh!

And why an artist as a judge of photography?

They know nothing of the technical points in the making of a photograph, have always been jealous of our work and have criticized us as being mechanical and not artistic, yet in all the Old Masters and modern work that I have seen in the original and in reproductions they are more or less (usually more) stiff in posing and only ordinary in lighting

and cannot be compared with the beautiful posing and wonderful lightings of women by Dudley Hoyt or the strong, characteristic work of MacDonald, Garo, Goldensky and many others. So why call in someone who is totally unfit, as a judge of photography? I have always had too much pride in my profession to truckle to anyone or beg favor. So again—

Why an artist as a judge of photography? I was not much surprised at the action of one of the judges in the award, but for MacDonald, who for thirty-odd years I have regarded as our highest exponent of good, straight photography, to "about face" so completely—inasmuch as I don't believe he ever made such a photograph in his life—for him to hold up such a piece of work as his idea of a masterpiece of photography, thereby implying that the work he had been making and his ideas of it have not been in accord, that he has been fooling us all these years, is a very disconcerting shock to me.

I have been in most of the studios of England, Scotland and Ireland and have seen most of the work they have sent to our National Conventions, but have never seen one really fine piece of portrait work from there. On the contrary, it has always been of a drab, mediocre description, so poor in conception that on one or two occasions the Committee refused to hang them, and now, for a portrait of that type to be held up for our young men to work down to! Lordy, what a lot of slush will be brought in for the next year or so!

I was so disgusted that I did not care to attend after the first day, and from the way I feel now may never go to another convention. What is the use?

J. C. DEANE, Baltimore, Md.

*

The inquisitive old lady was bending over the bed of a wounded soldier whose head was swathed with cotton and linen.

"Were you wounded in the head, my boy?" she asked.

"No'm," replied a faint voice. "I was shot in the foot and the bandage has slipped up."

A Little Variety in Portraiture

One hardly needs Dr. Samuel Johnson to tell him that the source of all pleasure is in variety. It is something self-evident, inasmuch as uniformity, even of excellence, must tire by infecting us with a spirit of dullness. "Linked sweetness, long drawn out," soon surfeits. In all art there must be novelty, and we have a tendency to excuse even bad workmanship if the artist gives us something new and unexpected in his picture. Even with the highest poetry, we experience tedium, no matter how perfect the rhythm or beautiful the diction, if there is a constant recurrence.

We call to mind the story by Voltaire, of a man who wrote a monotonous melody, being punished in Hades, by the eternal recitation of it, and we are not sorry for him. The Roman Emperor, Caligula, punished his cook who dished up a palatable mess more than twice, by condemning him to an exclusive diet upon it, until he concocted something different.

But variety is not so easy of attainment. It is much easier to keep our invention in the same dress, especially when that garment is attractive. The photographer is very likely to think so, and is apt to keep in the groove, after having achieved notoriety from his performance.

He calls it "expression of individuality," and feels elated when he hears someone say, "I can recognize Picto's work the instant I see it."

Now, we think such a recognition savors of "damning with faint praise," as Byron puts it.

Picto goes on, from year to year, repeating his standard, producing work—good work, we admit—but "all ever the same," till one gets tired of looking in his showcase and seeing "all sorts and conditions of humanity," looking at them through the mask of Picto.

Self-satisfaction with what you have effected, is the road to deterioration. Copying yourself is bad practice, for you are repeating what may be bad in yourself. Don't think you have attained perfection because your method of lighting is praised, or the grace of your model is in accordance with the rules of artistic taste. Prospect for yourself in new fields.

Many an audacious venture pans out well and brings nuggets to the prospector.

We do not advise the cheap, lazy way of attaining a transient notoriety by exhibition of the sensational, or by servilely copying of someone's else originality. Seek for variety within the confines of what is established by the sanction of the best artists; variety in pose, in lighting, and in general presentation.

Have you not noticed how there is a struggle all along the line, a rush to imitate (or rather to servilely copy) some fine effect demonstrated at some convention exhibition? You succeed in your effort and then you actually advertise that you, yourself, are "the only begetter of this novelty."

Try for novelty, but do not try to get what is bizarre or startling, getting your novelty

by unexpected combination and within the lines of sane legitimate art.

We all must learn from our fellow artists. The great masters show how much they could copy and still be original, improving on the copy.

We see in Raphael's work, all through, who influenced him, as he advanced to perfection.

The photographer is wise, when he sees a good suggestion, to appropriate it. We say "appropriate," you notice, not "copy it absolutely."

The appropriation will be a nucleus about which his own ideas will crystallize. The photographer must keep his mind in shape for proper absorption; he must assimilate what he takes, to a healthful growth in his art.

He who collects the best, and judiciously makes use of what he collects, is equipped with resources which let him make personal application in the production of something original.

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

JAMES H. BRAKEBILL
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MRS. K. P. CAMPBELL, GENERAL SECRETARY

137 North Wabash Avenue, CHICAGO, ILL.

1926 Convention at the Coliseum, Chicago, Illinois, Week of August 23

How About Your "Promise Card?"

Charles Aylett, our Second Vice-President and the gentleman in charge of the Picture Exhibit at the forthcoming National Convention, has sent out the following letter, and the response has been wonderful. Probably you mislaid your copy. Hence we are reprinting the letter and wish you would give Mr. Aylett a prompt reply.

"I know the Convention Salon will not be complete and representative of American photographers if your work is not exhibited at the Chicago meeting, so enclosed is a little Promise Card for you. It bears a message that I would like to enlarge on, but you are busy, and I have a great number of men to write to in reference to this appeal, so I will leave it to the goldenrod-colored card to convince you.

"In the Coliseum we have a large hall exclusively for the general exhibit. It is to be suitably decorated and specially lighted for the proper illuminating of the prints, and

PLEASE SIGN AND MAIL THIS TO-DAY

TO CHARLES AYLETT, 2ND VICE-PRES. P. A. OF A. 96 YONGE STREET TORONTO, (2) CANADA

SPECIFICATIONS
NO FRAMES—NO GLASS
PRINT ANY SIZE UP TO 22-INCH LENGTH
OUTSIDE MEASUREMENT

For my contribution toward attaining the finest exhibition of photographs ever assembled by the P.A. of A., (international) for their 44th Annual Convention to be held in Chicago, August 23 to 28.

I promise to send three prints, the same to arrive in Chicago not later than August 16, 1926.

Signed

WILL YOU PERMIT THE USE OF ANY OR ALL OF YOUR EXHIBIT TO BE USED FOR THE TRAVELING LOAN.

"PROMISE CARD"

if everyone responds to the appeal, as we trust they will, we are assured of securing the largest and finest collection of photographs ever assembled in the world. That is a big order, but let the American photographer accomplish it.

"Now, won't you assist in this? Please do, sign the Promise Card today and mail it. By so doing you will vitally help the committee in preparing the required space.

"Co-operation is life. Let us all help. "Yours for success,

"CHARLES AYLETT,"

ne.

While the visit to St. Louis was a very short one, nevertheless an exceedingly pleasant one, the General Secretary had the pleasure of visiting the Conkling Studio, the Ruth Studio, the Gerhard Sisters Studio and last, but by no means least, the Strauss Studio. Displayed in prominent places in these studios were the certificates which had been received from the P. A. of A., advising them that their pictures had been chosen for the Traveling Loan. When studios like these, which are so prominently known, place such a value on these certificates, as well as a number of other studios in St. Louis, it behooves other photographers to wake up and realize the advertising value of these certificates.

The meeting on Saturday night, while not

as large as some, was very interesting and enthusiastic. Many things were discussed by the photographers and the manufacturers and dealers that were of equal value to the St. Louis and the National Associations. Plans were also made for the growth and advancement of the St. Louis Association.

*

Our President, Mr. Brakebill, visited headquarters last week, and is more than satisfied with the way things are progressing in both branches of the work, and he feels confident that the coming Convention will be the most unusual and attractive held in years. Another thing that may account for President Brakebill's optimistic outlook is that, on the morning of his arrival, Headquarters Office received a letter from Mr. Townsend, in which he enclosed a nice check from the bank in Lincoln for interest on the P. A. of A. account for the first four months. This, together with an influx of memberships, is enough to make the President of a National Organization happy.

*

Recently the Lake Shore Photographers' Association, of which J. H. Haynes, of Milwaukee, is chairman, and L. E. Goff, of Sheboygan, is Secretary, held a meeting at the studio of L. P. Clapp at Kenosha, Wisconsin. The meeting was preceded by a banquet at the hotel, after which the members

Professional DEFENDER

REPUTATION for portrait quality does not come in a day. Like a life-mate it must be wooed and won.

Primarily, the function of a photographic paper is to contribute to the reputation of the photographer by furnishing a medium on which to show his best conceptions of portraiture.

This requires a variety of surfaces, uniform in quality but diversified in possibilities.

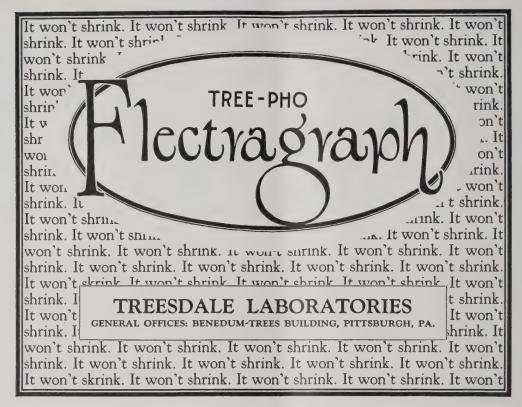
Professional Defender is this kind of photographic paper.

You will discover in Professional Defender a surface sympathetic to any portrait effect you may have in mind.

In your copy of "The Book of Defender Papers" you will find full information.

Defender Photo Supply Company, Inc. ROCHESTER, NEW YORK

THE STRUCTURE OF THE CONTROL OF THE CONTROL OF THE STRUCTURE OF THE STRUCT



betook themselves to the Clapp Studio, where a "peppy" and friendly meeting was held. After the meeting, an orchestra afforded those present an opportunity to dance. The Association has enrolled eighty-six members, and, in spite of the inclement weather, there were over three-fourths of them present.

John Bangs, of the Milwaukee Photo Materials Company, gave a splendid talk on the value of insurance to the photographer. To any photographer, interested in his own welfare, it is suggested that you get in touch with Mr. Bangs, as he can help you insure your furniture and the fixtures of your business by his suggestions, which pertain particularly to the needs of the photographer.

The thing that impressed the General Secretary most was the number of wives in attendance at the meeting. Much credit goes to Mrs. Malme, wife of the President of the Wisconsin Association; Mrs. Haynes, wife of the Chairman of the Lake Shore Association; Mrs. L. E. Goff, wife of the Secretary

of the Association, and Mr. and Mrs. Clapp (at whose studio the meeting was held and who are delightful hosts). Everyone enjoyed both the dancing and the refreshments.

The spirit of friendliness and good will which Wisconsin photographers have for the National is indeed gratifying to the Officers of the Association. Mr. Malme advised that they were 101 per cent for the coming convention of the P. A. of A., and we realize just how much that means to the members of the Wisconsin Association, who have such splendid meetings.

*

There is no publicity in the world as valuable to an individual or organization as word of mouth publicity. We are appealing to you at this time for some special pictures for the rotogravure sections of the big newspapers of this country. The rotogravure sections of these papers have become an internationalized institution and they have requested that we send them some pictures for their rotogravure sections.

These pictures must have a definite news appeal, as well as a pictorial and art value. These pictures can be either indoor or outdoor studies, but must not be the usual "stogie" head and shoulder photographs. No doubt you have negatives of this kind in your files. Will you please look up these negatives and send glossy prints at once to Convention Headquarters, 137 North Wabash Avenue, Chicago, Illinois, being certain that your name is clearly and correctly printed on each picture, in order to have your credit line published? Also some title should be given the picture. Please bear in mind that these pictures must be of value from a news standpoint. A minimum of six prints is desired, if possible. The Chicago daily papers are much interested in giving this Association as much space as possible for pictures of unusual interest for their roto section. They will commence publishing these pictures three or four weeks prior to our convention. so please, Mr. Photographer, get busy and send along what you have.

Mr. Aylett, Second Vice-President of the National Association and Chairman of the Picture Exhibit, is also anxiously awaiting word from you regarding the picture exhibit for the National. If you have not as yet sent in your promise card, please do so at once. It also might be well for you to bear in mind to get your pictures ready, as these photographs must reach Convention Headquarters not later than August 16th.

Commencing June 1st, President Brakebill will release the personnel of the program for the Convention.

A Place to Park Your Car during the Convention

A large parking space, capable of storing 500 cars at one time, has been arranged for by your Convention Manager, Mr. Andrew S. Hurter.

This space is provided by the Eastman Kodak Company, Chicago Branch, and lies directly north of its building at 18th Street and Indiana Avenue.

You can get out of your auto and be in

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	Capacity	Size of	
	Diameter 3½ x5½	Prints	Weight
Style Price	Inches Prints	Washed	About
14 \$21.00	16 200	. 8 x 10.	. 20 lbs.
20 30.00	22 500	. 12 x 14.	. 30 lbs.
30 50.00	32	. 16 x 20 .	. 60 lbs.



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Lenses, and supplies of every description, both used and new, listed therein at startling reduced prices. Thousands have been pleased with our Bargains and business methods. We can do the same for you. Every item is guaranteed and a reduced prices. Thousands have be Bargains and business methods. We you. Every item is guaranteed and a

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is granted, after which time, should the outfit prove unsatisfactory, same can be returned and your money will be refunded. Can anything be fairer or squarer?

CENTRAL CAMERA COMPANY 112-M, South Wabash Ave., CHICAGO, ILL. the Coliseum within three minutes, as the space is just two blocks East and two blocks South of the Coliseum.

A watchman will be on duty day and night. You can leave your car here, feeling that everything possible will be done to insure its safety.

Treasurer's Report

The detailed report of the Auditor was accepted at the January Board meeting and is on file in Headquarters Office. Following is the audit, which was received from A. C. Townsend, our Treasurer:

> Photographers' Association of America General Fund

Statement of Cash Receipts and Disbursements January 1 to December 31, 1925

Cash on Hand-January 1 1025

Cash on Hand—January 1, 1925	
Treasurer's Account	\$20.26
Secretary's Petty Cash Account	331.95
	0050.01
	\$352.21
Cash Receipts	
Active Memberships	\$9,187.50
Associate Memberships	933.00
Manufacturers' Memberships	498.00
Advance to Winona School Fund Re-	
turned	490.23
Expense Advance Returned, J. H.	
Brakebill	350.00
Refunds on President Manahan's Trips	
to Conventions	166.88
Balance on Space—Washington Conven-	
tion Interest on Lincoln Bank balance	100.00
Interest on Lincoln Bank balance	56.63
Membership Dues, 1923	10.00
Miscellaneous Receipts	29.45
Rooth Space Convention Receipts	15,724.00
Booth Space	1,032.00
Cupst Posistration	255.00
Guest Registration	302.00
Interest on Bank Balance	9.61
Miscellaneous Receipts	27.08
miscenaneous receipts	61.00

Disbursements

Total to account for.....

Total Receipts \$29,171.38

29,523.59

Secretary's Salary and Commission	\$2,436.00
Office Expenses (Schedule A-1)	3,477.27
Subscriptions to Magazines	936.25
Membership Plates	193.76
Transparencies	120.87
Electros	65.10
Membership Campaign	239.58
Representative to Amalgamated Conven-	
tion	714.96
January Board Meeting	500.03
October Board Meeting	739.15
Advances to Winona School Fund	490.23

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September, 3 P.M., f6.3, 1-300th second. Hex Anastigmat f6.3 lens in Hex Acme Shutter

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Bring the camera back to the popularity which it deserves by specifying on all orders that cameras be equipped with

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so that picture taking will become a joy and not the annoyance which it often is, due to inefficient shutter equipment.

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Cameras equipped with Ilex Lenses and Shutters will make every purchaser a permanent camera enthusiast.

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ROCHESTER, N. Y.

President Manahan's Trips to Conventions	166.88 100.00
Women's Auxiliary	100.00
Lincoln	600.00
Taxes, Winona School	180.84 72.55
Auditing	95.00
Officers' Miscellaneous Expense General Miscellaneous Expense	186.68 219.83
Convention Disbursements (Schedule	217.00
A-2)	14,494.45
Total Disbursements	\$26,029.43
Balance on Hand, Dec. 31, 1925	3,494.16
	\$29,523.59

Respectfully submitted,
ALVA C. TOWNSEND, Treasurer.

*

Following is a letter received from Mr. Harry S. Doose, which, while not as long as some, is, nevertheless, just as sincere. Mr. Doose is a strong advocate of the National Association and its advantages, chief among them being our Summer School:

"Dear Mrs. Campbell: It is with a deep sense of gratitude to the Photographers' Association of America and Mr. Towles that I recall my experiences at the P. A. of A. School at Winona Lake.

"The opportunities for study under the masterful guidance of Mr. Towles are of inestimable value to the photographer who wishes to broaden his scope of accomplishments. It has been the most profitable in my photographic experience and an opportunity every photographer should grasp.

"Assuring you of my cordial wishes for the continued success of the school, I am.

"Sincerely yours,

"HARRY S. DOOSE."

*

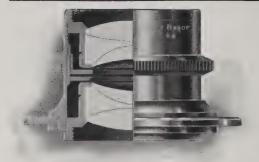
"Can you read that bottom line?"

"No, suh."

"These glasses will fix you so that you can read it," declared the optician confidently.

The customer brightened up at this.

"Dat's more 'n what I expected, boss," said he. "An eddication and a pair of glasses, all fur fibe dollars. I nebber learned to read."



New Goerz Booklet gives the reduced prices due to removal of government excise taxes. It shows the Dogmar f4.5, Portrait Hypar, f4.5, Telegor, f6.3 for sports and naturalist work, and the new wide angle Dagor f9, and others.

Write us what camera you have and let us tell you what lens to buy.

The Old Reliable Dagor f6.8

THE LENS YOU CAN DEPEND UPON

Exquisite definition right up into the corners, with even illumination, full of detail and crispness, so desirable and necessary where enlargements are to be made.

On larger plates, Dagor is a wide angle lens. At f64, it covers plates whose diagonals are nearly twice the focal length. The single lenses can be used alone to give larger-sized images.

Dagor is the premier group lens, and is excellent for standing figures. It is the standard of definition for the commercial photographer and the ideal selection for banquet cameras and panoramic effects.

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Report of the Southwestern Photographers' Convention

By the courtesy of Mr. Charles Abel, of *Abel's Photographic Weekly*, we are enabled to present a synopsis of the proceedings of the Southwestern Professional Photographers, at the Convention held from May 24 to 27, at Fort Worth, Texas.

In the opening address, the President, Guy Reid, called attention to the fact that practically every photographic convention held this year advertised itself with some "fetching" title, mentioning, particularly, the Cherry Blossom Convention, the Craftsmanship Convention; and to be in line with this proceeding, he would propose the calling of this present convention the Coöperative Convention, for the reason that he had received such wholehearted and enthusiastic support in its prorogation.

The members of the Southwestern Professionals justified it by turning out in number larger than at any convention in the Southwest in any previous year, the manufacturers and dealers coöperated by presenting a most comprehensive exhibit, those on the program coöperated by going to Fort Worth at the least possible cost to the Association.

The Fort Worth photographers in a body and with the concurrent aid of the local Chamber of Commerce gave delightful entertainment, the officers themselves working to the fullest extent in helping Guy Reid make the grand meeting the great success it proved to be, and which shall let it go down in photographic history as the "Coöperative Convention."

The Southwest gives evidence of a greater spirit of comradeship and friendliness than is shown in other sections of our country.

We see here the big man of the town with his costly appointed studio consorting with the little fellow from the small town to exchange experience, in a brotherly, friendly way, none of the clanishness often observable at other conventions.

Those who failed to attend this convention missed much, not only in the practical information communicated, but in the social enjoyment. The number participating was nearly 400, including 150 studio owners.

The program was a well-balanced one, both in the "talks" and in the "demonstrations."

A. B. Cornish, of the Eastman Kodak Company, opened the meeting with reminiscences of his varied experience. He was followed by Mrs. Louis Kerr, of Fort Worth, who repeated by request her talk and demonstration of last year, upon the "Coloring of Portraits."

On the second day, Mr. Charles L. Abel gave a talk on "Things I See in the Studio," which was presented at the New York State Convention last month. Mr. Abel was followed by J. W. Beattie, of Beattie's Hollywood Hi-Lite Company, Hollywood, California, who gave a demonstration of flood, spot and jazz lighting, making use of his various outfits, including the new "Brite Lite," which latter elicited much interest.

Emme Gerhard, of St. Louis, discoursed upon "Composition," illustrating her remarks by the use of diagrams and pictures.

Mr. Cornish gave another talk at the afternoon session. His topic was "The Art of Photographing Men." After this talk, the entire convention adjourned to Lake Worth for a boat ride, ending up at the Shrine Temple, where Philip De Woskyn, of St. Louis, gave an outdoor demonstration, taking some excellent negatives of Tessie Dickeson, of Corsicana, Texas.

The evening was given over to a barbecue and boat ride, dancing on the deck continued till late in the night.

On Wednesday there was an opening talk by

George Young, of the Photogenic Machine Company, Youngstown, Ohio. His subject was "Studio Accounting."

Mrs. Kerr gave another talk and demonstration. Her subject "Retouching." Howard Webster, of Webster Bros., Chicago, followed with a talk and demonstration of the "Coloring of Commercial Photographs." He talked to an interesting crowd for over an hour, his audience reluctantly leaving, regretting that more time could not be allotted him.

Next came a talk by Leah Moore, Memphis, Tennessee, President of the Southwestern Association on "Constructive and Creative Salesmanship." Mrs. Moore is accounted a fluent and accomplished

(Continued on page 694)

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Concentrating Spotlamp, a marvelously handy, attractive and efficient spotlamp, using 400-Watt T-20 Mazda globe.

Flexible Neck Head Screen, universally acclaimed as an indispensable studio convenience. Electric Studio Lamp, the lamp that places a bank of four 1500-Watt Mazdas under the absolute control of the operator.

Overhead Light, a new and valuable member of the Halldorson lighting family, for use with groups.

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"It Should Appeal to Every Photographer"

Writes

JOHN LAVECCHA, Chicago, Ill., former President of Chicago Portrait Photographers, and owner of the Laveccha Studio.



"Towles' Portrait Lightings should appeal to every photographer for two reasons: First, it helps the little man for educational purposes; second, it convinces the up-to-the-minute operator whether he is right or wrong. Taken as a whole, it is a wonderful book."

Modern portraiture by photography is handled very simply and clearly in Towles' Portrait Lightings by means of the diagrams and the illustrations which accompany them.

"One Need Not Know English"

says one of our foreign reviewers in speaking of the clearness with which the subject of lightings has been handled in Towles' Portrait Lightings.

The diagrams show plainly just how the effect seen in the illustration has been achieved. And all the popular

effects, as well as the older lightings, are shown in the 37 diagrams.

With Towles' Portrait Lightings as your guide in portraiture, you can be sure that your work will compare favorably with the best in the studio or the exhibition. And, in addition, it will give you the reputation for making distinctive portraits-something every photographer strives for!

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An 8 x 10 camera with a 36 inch bellows extension for use with lenses of from 9-20 inch focal lengths. Either film or plates can be used

and the wing kits supplied make possible two 5 x 8 exposures on 8x10 or two 3½ x 5 exposures on 5 x 7 material. The stand is the well known Century Semi-Centennial No. 1A, which needs no comment.

Here is the outfit which easily handles every type of studio work in every studio large or small.



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FRANK V. CHAMBERS, 636 Franklin Square, Philadelphia

(Continued from page 691)

talker on reception-room topics, and in this address was at her best.

The Banquet and Ball came off Wednesday

The President, Guy Reid, made himself at once popular by eliminating all speech making and making the occasion a real dinner dance. The only break in the festivity was made to present a handsome silver service to Mr. Reid from the members of the Association. The presentation was made by Paul True, of Ansco Photoproducts, Inc.

The presentation was occasion for an ovation to Guy Reid.

Several business meetings were interpolated during the carrying out of the set program.

The question was offered of the expedience of following the lead of other associations and doing away with the manufacturers' display.

The subject was thoroughly discussed and it was decided that in 1927 the manufacturers would not be invited to take space at the convention. But the manufacturers themselves agreed to support the association's budget to the extent of associate membership to aggregate about \$750, pro rated, according to the size of the different companies, paying additional fees of \$5.00 each for more than one representative attending the convention.

The association then decided to raise the dues to a flat yearly fee of \$2.00 for active membership, with an additional convention fee of \$3.00 for those attending, the Association membership (for employees) being raised to \$2.00, payable at the convention.

It was further decided that dues would be payable on January first of each year and that members would be carried on the list and be liable for their dues, unless they notified the Secretary in writing of their intention to resign. They would be automatically dropped at the end of two years, and if they should desire reinstatement, they must pay all the dues in arrears.

The place for next meeting of the Association was left to determination of the Board, four cities asking for consideration: Forth Worth, Dallas, and Houston, in Texas, and Tulsa, Oklahoma.

The Southwesterners re-elected Guy Reid to the presidency and if he is to carry out the instructions of the Association, who believe that the best reward for good work is to ask one to try again and do something even better, if Mr. Reid is to do this feat, it certainly will demand much strenuous labor to go ahead of this Convention, just closed.

Mrs. Tessie Dickeson, Corsicana, Texas, was made secretary-treasurer. The state vice-presidents are: Texas, C. A. Gray, Amarillo; Louisiana, O. Dickeson, Shreveport; Arkansas, O. L. Higgins, El Dorado; Oklahoma, J. A. Shuck, El Reno, re-elected.

*

"Waiter, there's something queer about this coffee—it tastes like cocoa."

"Oh, beg pardon, sir, I've given you another customer's tea by mistake."

Northeast Nebraska Photographers

The Northeast Nebraska Photographers' Association held a most enjoyable meeting at the Taylor Studio, Madison, nine cities being represented. The following officers were elected: President, J. A. Kuhn, Blair; Vice-President, M. L. Daniel, Columbus; Secretary, C. E. Lyden, Schuyler. The next meeting will be held during October, at Schuyler, Neb.

Northeastern Iowa Photographers

The annual meeting of the Northeastern Iowa Photographers' Association was held at the Mould and Tasker Studios, Dubuque, Iowa, May 12 and 13, and was a decided success.

Among the notable exhibits shown was the work of the Tasker studios of Dubuque and Henning, of Decorah, in landscape photography, and of Tasker and Zedja, of Dubuque and Flint; Pierce and Tritz, of Waterloo, in outside portraits.

Demonstrations were made by H. G. Gillis, representative of the Eastman Kodak Company.

C. W. Tritz, Waterloo, was elected president and H. W. Helms, Monticello, secretary and treas-

The next meeting will be held at Osage on September 3.

Minnesota Photographers

Organization of the Minnesota Photographers' Association was accomplished at the first convention of the photographers of this state held in Alexandria, Minn., May 6, 7 and 8. At this meeting officers were elected, and a constitution and bylaws adopted. Much was accomplished by the photographers, who devoted practically all of their time while here to the consideration of business problems, and to the manner in which state photographers could unite in a campaign for the purpose of educating the public to have their pictures taken more often, and in greater quantities.

It was hoped by those in charge of the convention that the state could be organized into district subdivisions at this time, but this was not considered feasible in view of the fact that many of the sections were poorly represented at the convention sessions. One district in the state was organized, however, that one being at the head of the lakes of

which Duluth serves as the central point.

The officers elected to serve as the first officials of the Minnesota Photographers' Association are as follows: E. G. Garrett, Minneapolis, president; R. W. Hyneman, Eden Valley, vice-president; Hugo Stotz, Fergus Falls, secretary; Miss E. C. Bovey, Little Falls, treasurer; and Mr. Enstrom, Bovey, J. R. Snow, Mankato, and J. H. Chalmers, Madison, members of board of directors in addition to the other officers.

The photographers elected N. L. Hakkerup, of Bemidji, past president of the association, to serve as general chairman of this first convention. The convention also adopted resolutions affiliating the Minnesota State Association with the national

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of a competent concern that for over forty years has served the photographic profession in an efficient and conscientious manner, Blum's will be your willing assistants. Our activity covers a wide range in the portraiture field-

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Miniatures on porcelain, ivorine and ivory. Water Colors on porcelain, in large sizes, etc.

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ever offered to camera enthusiasts. Your copy is ready. Send in your name and address right now, while you have this notice before you. Cameras, Kodaks, lenses, and supplies of every description are listed in this catalogue, at the very lowest possible prices.

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besides, you have the privilege of testing the outfit you purchase for ten days, after which time, if you are not satisfied, you can return it and we will refund in full.

WE BUY OR TRADE OUTFITS

Perhaps you have one you wish to trade or sell. Do not send junk-better write us first giving a complete description and we will make you the very best offer in cash or trade.

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Dept. B-6

112 S. Wabash Avenue, Chicago, Illinois

association, the Photographers Association of America, and one commending the Commercial Club and the business men and the local photographers for the entertainment and hospitality which had been extended to the visitors.

The state officials expect that the organization of the state into seven trade centers or divisions will be accomplished during the year.

The most enjoyable feature of the convention was the pike banquet which was served to the delegates to the convention at Hotel Maryland on Friday evening. The hotel dining room had been especially decorated for the occasion and presented an attractive picture.

R. S. Thornton, Frank Weed and C. A. Foslien appeared with their one string instruments, and Mr. Thornton gave his pianologue number. "Spot Cash" Kolstad in his Norwegian dialect and a special costume kept his audience in an uproar of laughter.

Miss Pearl H. Voss gave a talk also during the evening on "Art in Picture Making."

The pike banquet was preceded by a tour of the lakes, which took the party first to Three Havens, and then past the other lakes on the route to the Hotel Maryland.

There were only a few of the Photographers and the business men of this city at the "House Warming" meeting held at the Commercial Club rooms Thursday evening. President J. L. Fitzgerald, of the Commercial Club, gave a short talk in which he welcomed the visitors to the city,

E. E. Sheasgreen, acting secretary of the North Central Photographers Association, made a brief reply. Following this, refreshments were served.

The address of welcome was given by the mayor of this city, H. W. Ludke, who congratulated the convention upon its prospects of accomplishing something worthwhile for the organization due to its spirit of working and the attention it was giving to the business side of the photographers' problems. Mr. Sheasgreen responded to the mayor's address of welcome. He stated that at the present time many of the photographers were just getting their bread and butter out of their business, and the purpose of the convention was to help sell more photographs, and sell them more often. Whereas there were many people who were getting a dozen photographs of themselves made once in four years, there should be a campaign waged, the outcome of which would be that the people of a community would have their pictures taken every year.

The following committees were named for the convention by the chairman, Mr. Hakkerup: Finance—J. H. Chalmers, "Bill" Westman, Alexandria, and Miss Bovey; Resolutions—B. W. Johnson, Mrs. Charles Christenson, J. R. Snow, E. E. Sheasgreen, and Mr. Hakkerup; Constitution—Miss Voss, Glenwood, M. J. Silvers, and Mr. Enstrom, Bovey.

The meeting place for next year will probably be in the southern part of the state, the definite location of the city to be decided by the executive committee at a later date.

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Bell Photo Supply Co., Inc.
(Eastman Kodak Co.)
410 Wood Street, Pittsburgh, Pa.

OBITUARY

JOSEPH THIBAULT

Word has just been received of the death on May 1st, of Joseph Thibault, 156 S. Main Street, Fall River, Mass.

JACOB M. LENZ

Jacob M. Lenz, photographer of Davenport, Iowa, died on May 11. Age, 74 years.

AUGUSTINE H. FOLSOM

Augustine H. Folsom, said to be the oldest photographer in Boston, died on May 15, at his

home in Roxbury, Mass.

Mr. Folsom was in his 82d year. He began the study of photography as a lad at school, being then 14 years old. Young Folsom with a small amount of money he had saved purchased solu-tions used by photographers and then made for himself a small camera, using a single lens from an opera glass.

At the age of 17 he was graduated from Roxbury High School, which was a school for boys in those days, and started out to be a carpenter as his father had discouraged him from engaging in

photography.

The young man later combined his talents as a carpenter and a photographer and built a studio on wheels which at the time was a subject for derision and which was comically termed "Folsom's Folly.

Folsom toured the countryside in his "Folly," taking views of houses until he had built up a trade. He is believed to be the first photographer to make and load and development. to make and load and develop a wet plate while he

himself stood out in broad daylight.

For more than 40 years he had done photographic work for the Boston schools. He had made class groups and all sorts of groups. He also had the honor of preparing the Boston school photographic exhibits for the centennial exposition, the Paris fair and the world fairs at Chicago and St. Louis.

Mr. Folsom had made a specialty of photographing buildings, and he invented the first device for bringing the view into proper focus on the plate. Prior to his invention, tall buildings that were photographed looked as if they were about to topple

over backward.

Mr. Folsom lived most of his life on his Allegheny estate and had the same studio for more than 50 years, altering it to keep up with the times. His estate on Parker Hill is still one of the show places there.

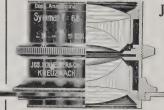
He is survived by a daughter, Mrs. John T.

Hosford, of West Roxbury.

There was an artist in our town Who thought him wondrous wise. He claimed that he could hold the biz And need not advertise.

But when he found his business gone, It gave him quite a pain. So he jumped in and advertised And brought it back again.

Photographer's Mother Goose.



Jos. Schneider & Co. Symmar f6.8

The oldest and most popular convertible lens formula for sharpness and definition.

LET ACTUAL RESULTS DECIDE

when choosing a lens. Free trial and comparison invited with lenses costing double.

Send for catalogue from agent

BURLEIGH BROOKS, 136 Liberty Street, New York

From a studio of international fame!

"Washington, D. C., February 23, 1926.

"DEAR DADDY LIVELY:

"As an employer, I want to tell you that I have always been thoroughly satisfied with your students to whom we have given positions in our house. We have six of your students at this time, and each one of them is very, very students at this time, and satisfactory to us.
"I can assure you that we have been able to build on your foundation. Sincerely yours,
"G. W. HARRIS,"
(Harris & Ewing.)

(Harris & Ewing.)

You are sure of a solid foundation in photography if you are trained by W. S. Lively. Send for details of the course and booklet of testimonials.

SOUTHERN SCHOOL of PHOTOGRAPHY McMINNVILLE, TENNESSEE

Speed Up Your Finishing



With this washer you can keep a steady stream of steady stream of prints going to the dryer all day long. It washes 100 to 500 prints thoroughly every 20 minutes.

CAN YOU BEAT IT?

Made in 3 sizes, of HEAVY TINNED COPPER, and sells for LESS than the ordinary kind. Write for circular telling all about THIS WONDERFUL MACHINE.

LENZ WASHER CO. :: Lebanon, Missouri



FREE 30 DAYS' TRIAL WHY PAY \$125?

BUY DIRECT FROM FACTORY-SAVE \$40

USE Leotey's Portable Arc Lamp NEW TYPE

Cuts Your Light Bills in Half Try it 30 days, if not greatly pleased, trial costs nothing.

LIGHTEST WEIGHT, MOST POWERFUL

lamp made; quick as a fash; 5 times faster than any incandescent lamp using same amount of current. Works from any ordinary lamp socket. For moving pictures, home portraits, com-mercial and studio use.

Price, with case, \$80. Write LEOTEY COMPANY - Davton, Ohio

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each.

Situation Wanted—Twenty-one words, one time, free.

Additional words, 2 cents each.

Cash must be sent with order.

Copy must be plain and distinct.

No display allowed.

Display advertising rates sent upon request.

To secure insertion, advertisements must be received by Monday A. M. of the week preceding date of publication.

DO YOU WANT A POSITION?

HELP WANTED—Want man to take charge of our Kodak Department, including kodak developing and printing plant. Give references, state age and salary expected. An acquaintance with professional photographers' supplies would be a help. Smith & Butterfield, Evansville, Indiana.

HELP WANTED—Retoucher, woman preferred. Must be a good etcher, and a moderately rapid workman. Permanent. Edmonston Studio, 610 Thirteenth St., N. W., Washington, D. C.

DO YOU WANT AN EMPLOYEE?

Position Wanted in commercial studio or kodak plant. Can handle any part of work. V. E. Baume, 3950 Belleview, Kansas City, Mo.

Wanted—Position in first-class studio for receptionist. Missouri or Quebec location preferred. Address Box 1210, care of Bulletin of Photography.

Position Wanted—First-class commercial operator and dark-room man; can help in any department; also able to manage studio. Married man and wants permanent position with future. Can earn salary if given opportunity to prove ability and workmanship. Address Box 1212, care of Bulletin of Photography.

Position Wanted—By efficient retoucher; can also do oil coloring. Prefer work in Texas or Okla. Write R. L. Saunders, Garner, Tex.

SITUATION WANTED—Position with commercial studio or travel for supply house, wanted by commercial photographer of ten years' experience. Married. Ad dress Box 1209, care of BULLETIN OF PHOTOGRAPHY

DO YOU WANT TO BUY, SELL OR RENT A STUDIO?

For Sale—Large modern ground-floor studio in Seattle, Washington. Rent \$75 per month. Price reasonable. Write for particulars. Amtzen Studio, 2002 Market Street, Seattle, Washington.

For Sale—Old established studio equipped complete to 8 x 10 portrait and kodak finishing; Montana County seat 5000; practically no competition for 60 miles. No picture framing done in city but equipped for same. Did \$5,000 last year

on half time. Turned 42 graduates down this week. Reason for selling, quitting the business on account of ill health. Write if you have cash and mean business. \$1500 if sold at once. W. M. Lewis, Red Lodge, Montana. Further information on request.

RETOUCHING FOR THE TRADE

STUDENTS TRAINED in the Art of Retouching and Etching on portrait film and glass plate negatives; and by my improved method are qualified to do good work in a few weeks' time by a thorough photographer who is the most experienced and efficient teacher in the United States; having always specialized in Retouching and Teaching. Studio, Ninth Floor, 42 East Avenue, Rochester, N. Y.

Mail Your Negatives every week to Karl Theo. Boehm, Photo Retouching, Dover, Ohio. Graduate School of Photography, Munich, Germany. Retouching done personally; no disappointments in service or quality of work.

OTHER OFFERS OF INTEREST

EXPERIENCED PHOTOGRAPHER—If you can stand prosperity and have ability plus an incentive for hard work, you can have an active interest in a paying portrait, commercial, and motion picture studio with an investment of only \$2,000 to \$3,000. Hauser Bob, 312 Pearl Street, Buffalo, N. Y.

For Sale—Old established photo supply business of the late Geo. W. Leach, Jr., 60 West Market Street, Wilkes-Barre, Pa. Developing and printing, books, greeting cards, and pictures included. Fifteen years in same location. No reasonable offer refused. Address F. B. Reynolds, Administrator, Second National Bank, Wilkes-Barre, Pa.

For Sale—Revolving back Graflex and case, fitted with 5 x 8 Bausch & Lomb Tessar f4.5 series Ic lens, three double plate holders and case. Film adapter. All like brand new. List \$275, sell for \$150 cash. J. S. Bennett, Sidney, N. Y.

For Sale—18-inch Plastic Portrait lens (Simon, Dresden), f4 in barrel, now \$35.00, suitable for heads 8 x 10. Same make lens, 10-inch f4, for 4 x 5, \$18.00. Double Anastigmat (Simon, Dresden), f5, 10-inch for 8 x 10 in Compound shutter, \$55.00; in barrel \$45.00, without barrel \$38.00. Address Box 1211, care of Bulletin of Photography.

FOR SALE OR EXCHANGE—Vitax No. 5 in studio shutter, first-class condition, for sale or exchange against Kodak Printer or Dryer. Wachter's Art Photo Studio, 428 Bergenline Avenue, Union City, N. J.

For Sale—Portrait Studio Equipment. Am quitting business and must vacate building in 60 days. Will sell cheap for cash. Write for inventory and prices. G. M. Burchnell, Monroeville, Ind.

OUR "6 TO 1 SHOT" PLAN, costing 8 cents per day, greatly multiplies Small Studio daily business. Larger studios proportionately. Address Standard Cost Finding Service, 1427 North Penn Avenue, Minneapolis, Minn. Want to Buy 8½- or 9½-inch Goerz Dagor lens, or other anastigmat with good covering power. Must be a bargain. Geistwite Studio, 124 E. Main Street, Bloomsburg, Pa.

 $\begin{array}{lll} \hbox{Enlargements} - \hbox{Any surface, single or double} \\ \hbox{weight P.M.C., 5 x 7, 15c each, prepaid; 8 x 10, 19c.} \\ \hbox{Send check with order.} & \hbox{Daily delivery.} & \hbox{Barbeau} \\ \hbox{Enlarging Studio, Oswego, New York.} \end{array}$

FOR SALE—Eastman Home Portrait Graflex Camera, fitted with Verito 11½-inch focus f4 lens. Filmpack adapter, six double cut film holders and leather carrying case. Condition practically new. Cost \$289.50, will sell for \$125.00. Frederick A. Smith, P. O. Box 560, Poughkeepsie, N. Y.

AS WE HEARD IT

Carl Harritt, of Nelson, Nebr., has sold his studio to Effie B. Pratt who has taken charge.

George Blanyer, formerly of Farmington, Ill., is now operating a studio in Mount Oliver, Ill.

Mr. and Mrs. Harry Calvert, of Oregon City, Ore., have opened a branch studio in St. Johns, Ore.

A studio has recently been opened in Wadsworth, Ohio, by J. W. Edwards, formerly of Barberton.

Robert B. Morton, formerly with the Hartsook Studios, has opened a studio at 414 Pearl Street, Ellensburg, Wash.

A new studio has been opened in Muldrow, Okla., by John Rogers who is now prepared to do all kinds of photographic work.

M. P. Kirkpatrick has returned to Monrovia, Cal., after fourteen years' absence, and hasopened a studio at 224 South Myrtle Avenue.

Clarence McGregor, of Denver, Colo., has purchased the Wagner Studio at 2110 Main Street, Baker City, Ore., and took immediate possession.

The Crenko Studio, Billings, Mont., has moved from the Babcock-Selvidge Building to 2704 First Avenue, on the ground floor of the Securities Building.

Perry Correa has opened a new and attractive studio in an old established location where photographs have been made for the past thirty years at West Side Square, Bloomington, Ind.

Miss Eva Hansen has opened a studio at 311 Navarro Street, San Antonio, Texas, which will be known as the Eva Photo Studio. This is the first studio to be owned and operated in San Antonio by a woman.

R. G. Hinkley, who for the past several years has had associated with him in business his brother-in-law, W. T. Curtis, in the Hinkley-Curtis Studio, Lakeland, Fla., states that he has bought the half interest of Mr. Curtis, and the studio will again be known as the Hinkley Studio. Mr. Curtis will continue to reside in Lakeland, but will enter another line of business.

Ses, even the Professional Photographer needs Burnet's

Essays on Art

In these days of perfected equipment and standardized plates, films, and papers, the only real difference in photographers is in their ability to "see" pictorial possibilities.

ESSAYS ON ART will give you the training you need to make your photographs stand out from the ordinary mass of work. Burnet's ESSAYS ON ART is arranged to give you a solid background in art principles.

I—The Education of the Eye 29 figures, 25 illustrations

II—Practical Hints on Composition 38 illustrations

III—Light and Shade—39 illustrations

Make your photographs different—send for your copy of Burnet's ESSAYS ON ART today.

Use the Coupon

FRANK V. CHAMBERS

636 S. Franklin Square, Philadelphia, Pa.

Please send me Burnet's ESSAYS ON ART at once. I enclose \$2.15.

NAME

ADDRESS

B 6

READY NOW!

Retouching and Finishing for Photographers

By J. SPENCER ADAMSON \$2.00, Postpaid

YOU can learn the art of retouching and finishing with this new book. It shows you how to minimize the unintentional defects and how to emphasize the good features of the work of the photographic artist.

If you do your own work, or if you work for the trade, you will find J. Spencer Adamson's book deals authoritatively with the subject. He has packed 124 pages with principles and methods evolved from 25 years of practical experience and wide research. He gives the "before and after" of retouching and finishing.

Section I. . . Retouching Negatives Section II . . . Finishing in Monochrome and Color Appendix . . . Formulas, System in Trade Retouching

Can you afford to be without it?

FRANK V. CHAMBERS, 153 N. Seventh St., Philadelphia
Please send me, postpaid, "Retouching and Finishing for Photographers." Enclosed is \$2.00.

Name

Address

Kodak Service Printer



This new printer, built specially for the photo-finisher, combines the features most essential for this class of work: speed, accuracy, convenience and long life. There are both fixed and adjustable masks, the paper is placed against adjustable guides which give the white margin desired, a slight movement of the platen causes a clamp to hold the paper, the platen presses the paper in contact and lights a 150 watt lamp, the metal stamp with rubber surface numbers the print, a Veeder counter registers the number of prints made, a spring raises the platen and the operation is complete. Adjustable brackets enable the printer to be set in table or bench at the angle most convenient to the operator. Numerous other features must be seen for you to appreciate that this new printer is the last word in efficiency. The price is \$80.00 at your dealer's.

EASTMAN KODAK COMPANY ROCHESTER, N. Y.

BULLETIN - OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

Yearly subscription, in advance, postage paid, United States, Canada, Mexico, Cuba, Philippines and Porto Rico, \$2.00.

Countries in the Postal Union, \$2.50. Single copies, 5 cents.

Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

Vol. XXXVIII, No. 983

Wednesday, June 9, 1926

Price, 5 Cents \$2.00 per Year

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Editorial Notes

In order to get into the receptive attitude to be able to estimate equably the status of any particular profession, it is necessary that one approach the investigation in a scientific way and not allow private judgment to influence in the decision set forth.

The photographic profession should be treated analogically to the treatment of any other organization where healthful condition is indicated by the harmonious relation of constituent parts of that organization.

It may be set down, without fear of gainsay of our pronouncement, that a prosperous condition of the photographic profession connotes a well diffused and good functional life throughout the body corporate. Now, one may manifestly justly predicate such a condition to the profession of photography for it has attained a status which receives the recognition of a cultured community.

But it goes without saying, that it will not do to confine observation simply to the men of prominence in a community of interest, that is, to a study of the illustrious few who by talent, coupled with executive ability, have attained pre-eminence, thereby securing positions which make them leaders in their elected profession.

For important as such men are as guides and monitors to the many, not as well endowed or as well trained, from the mere lack of opportunity and experience, (favorable environment), and valuable as are these monitors for keeping up a constant and sustained movement for the preservation of whatever of value has been acquired by the general photographic profession, it is manifest that there is a potential substratum from which may be extracted the supply for filling up leadership in the profession, as it becomes depleted by natural sequence of events.

These deductions are from our casual observation of photographic work sent to the Bulletin of Photography for expression of our opinion relative to artistic merit, in

comparison with the production of those who have attained eminence in the profession. The presentation of such work by those not in the accredited first ranks, assures us by its quality that in the file of these less conspicuous professionals there is evidence of a rich vein of virgin ore awaiting coinage only, to be stamped with the insignia of distinction.

But, obsessed by the brilliancy and the acquired reputation of the distinguished ones, we are apt to overlook the fact of the resource to be drawn upon for the future advance of our profession, and so inadvertently ignore or overlook many a worthy aspirant who suffers by eclipse in the brilliant illumination given the signally honored ones of the photographic profession.

£

Test Your Advertisements

FRANK FARRINGTON

One of the prominent men of the country who may be regarded as competent to judge of the requirements essential in good advertising, Arthur Brisbane, recently laid down for the Advertising Club of New York four cardinal principles. "Effective advertising must do four things," said he.

"It must be seen."

Clearly enough the advertisement that is not seen cannot accomplish anything. You must get your advertising into a conspicuous position where the greatest possible number of people will see it, particularly people of the class who will be interested in photography and studio work.

"It must be read."

No matter how good an advertisement you may write, no matter how cleverly it may be worded, there can be no results from its use if it is not read. It is not enough that it be seen, that the reader of the newspaper, for example, shall notice the headline and then pass on. The influence of the advertisement depends upon the message being read.

"It must be understood."

The language used must be simple enough to be understood by a moron. It must not be complicated with long words, technical phrases and terms, nor with confused typographical display. The average reader has about the intelligence of a normal sixteen-year-old. If your advertisement would not be understood by a high school junior, it will probably be over the heads of most of the people who see it.

"It must be believed."

If you want people to believe what your advertising says, be careful not to make statements that will tax their credulity. Sometimes claims that are well within the facts are beyond easy belief. Be modest and refrain from the use of too many superlatives. To claim that your work is superior to that of all other studios is to claim too much to be believed, even if it is true. Be careful in your use of such adjectives as "best," "finest," "cheapest," "most artistic," "quickest" service.

It takes time for a new man to build up a reputation for professional honesty. People are going to judge of the accuracy of a man's statements by what they know of his previous record. Probably you ought to be regarded honest until you have proved yourself otherwise, but the theory and the practice are sometimes at variance. We want to see a man proved honest before we take it for granted that he is so. People will believe what you tell them about your work and about your studio when they have checked up on your statements. Don't take any chances of injuring your reputation for truthfulness in advertising by exaggerating your statements or by making statements that may seem exaggerated, whether they are so or not.

*

The film magnate was one of the astutest men in the moving-picture business, but his best friends could not maintain that he was highly educated.

One morning things had gone wrong at the studio, and he was inveighing in no measured tones against his staff.

"Such a lot of dubs I never saw!" he vociferated. "I'd send the whole lot their notice this minute—if I could write!"

The Decorative Quality

It is advisable, before considering any one feature contributory to pictorial expression, to get some idea of what is meant by a picture. Such a query seems trivial enough, but when inquiry is made of intelligent people, we discover no unanimity of opinion.

But one thing which all agree to, is that the picture is an appeal to the sense of the beautiful, in terms of light, shade, line, and color, and that its contemplation should give the beholder delight. It is a form of joy.

The artist is, therefore, a purveyor of joy to the community. He creates the picture. He gives us an organic thing by a process of synthesis of elements, or individual parts, to a unity of expression. The artistic structure excites in the beholder emotional delight.

A picture is therefore a corporeal thing, and so to be enjoyed, must be comprehended in its entirety, since any analysis of it, any dissection into its constituent parts destroys at the time of contemplation its identity, and dispels its illusory effect.

For a picture, to fulfill its function, depends upon the illusion it excites in the beholder. It is a species of deception, but withal an acceptable deception to the vision, to which it appeals chiefly for mental perception. It is an illusion, in that it seeks to persuade the eye that it is possible to have presented the three dimensions of space on a plane of two dimensions only, that is, the canvas or paper upon which it is projected. It suggests the third dimension, solidity, depth, relief, and so justifies its illogical procedure, and acclaims its successful issue.

The eye acquires a sort of tactile perception. It imagines it can take hold on what is presented. How does the artist effect this phantasmagoria?

We have said that the knowledge of the means is not essential to the enjoyment of the result produced, in fact such information may be detrimental; but it is essential, however, that the artist should know the principles by which his art is made effective.

While he sees the picture, mentally as an entirety, an organic unity, and keenly potentially enjoys it, he must labor to make his conception intelligible to others by embodying his idea in his work.

What is said of pictorial art, may be said of all art. It is the association of concrete things to the evolution of a general idea. Inasmuch as the picture is primarily an appeal to the eye, its effect depends upon what is agreeable to the vision, the manner in which the lines are arranged and co-ordinated and the way in which the masses of light and shade and color are distributed. That is, the artist calls to his aid linear and aerial perspective and the harmonies had by color.

The average person of natural artistic perception, but untrained in artistic execution, is at loss to understand the attitude of the artist, insisting that the picture should be something in subject, have literary meaning and, of a consequence, he is apt to disregard the decorative effect. But the artist is concerned about the make-up of the picture, its pattern as presented to the eye, whether he has handled his material in an artistic way, whether the lights and shades are properly adjusted, whether the general effect is pleasing. The painter and the public are thus antagonistic. The man on the street who enjoys pictures cares nothing about the painter's slogan, "Art for Art's Sake."

We are not here as special pleader for either party. We believe that the truth does not lie in the extremes of either contention. Art is free and should therefore have full scope for individual expression, but we may say this, that a picture loses much, unless it is decorative. All great pictures are decorative, but in most of them the motive is also high.

The appeal must be to the emotion as well as to the vision.

We have selected decoration as a subject because it is a quality inherent in all good work, and also because we have noticed from examination of considerable pictorial work of excellence by the camera, that decoration is the quality most frequently slighted, and that even when it has been exhibited, the photo-artist is sometimes woefully ignorant that it is just the feature which enhances the worth of his production.

We will not say his picture is a mere accident, a fortuitous concurrence of things, something Nature gratuitously presents (for Nature does hand out pictures ready made), but that it is the result of appreciation of a beautiful thing when presented, without knowledge of why it is beautiful. photo-artist enjoyed it synthetically as an organic whole, the right way to enjoy it, and we must all give him credit for possession of artistic taste; but then, may we not make use of what he gives for an object lesson a thing which shall help him and others to search for these beautiful pictures in Nature? May we not emphasize the value and importance of decoration as an artistic asset and put him in position to look for it in pictorial work by others?

The subject of "Decoration" is one which should be handled by an artist, and so we may plead in extenuation of our presumption to talk upon it, that though unable to make work in any way comparable with what we might venture to criticize, nevertheless, we feel an impulse to call attention to the fact that the majority of the work observed, pictorial work by the camera, fine as it is, seems to utterly disregard this important pictorial quality of art.

Briefly let us, therefore, outline decoration. You may fancy that this contention of the artist is some modern fad, but the decorative sense goes back to the Stone Age where we see examples of ornamented weapons and domestic utensils. From the very start, the primitive artist recognized the problem, confronting the artist of today, how best to fill a given space.

He appreciated, for instance, that the body of a vase demanded one sort of pattern or design, while the neck required something different in line. It was discovered that the secret of good decorative effect lies in filling the space symmetrically, because such a scheme is more pleasing to the eye. The primitive artist adapted his drawing to his space, and it is the failure to do this by the modern artist which gives the impression that the picture is falling apart, that it has no coherence, despite the individual beauty of the parts.

We do not intend to trace the history of decoration during the centuries or millenniums, it may be, from the cave artists to the Greeks, since our object is really only to call attention to decoration in photo pictorial work. We must, however, pause to mention Greek art, for the Greeks were such consummate artists in filling space decoratively that no improvement has been effected, not even by the Renaissance painters, great as they are.

You cannot take up today a Greek vase, or a basin, or a coin, or an engraved gem, without admiration for the way in which the scrolls or figures or leafage or the insignia on the coins are arranged in the allotted space. Compare a Greek coin with one from the United States Mint. The Greek coin is a thing of beauty; the artist was influenced solely by the effect of the decoration, but the American die-sinker wants to crowd the whole history of the United States on a dime, reserving space only for "In God we trust." The Greek artist's skill is manifest in the wall paintings, sculpture, architecture. No matter what the character is, the artist shows a feeling for filling space decoratively.

We can only mention the Parthenon frieze. What a freedom and grace is shown in the distribution of the figures of men, women and horses! What grandeur of line, what dignity of attitude! Note how one line embraces, as it were, another, and how all the varied lines co-ordinate to a general delightful impression!

There is motive in the group, action, suggestion of progression. How gracefully the figures ride, how the very muscles of the horses seem to quiver; but in addition, how

wonderfully every mass and line contributes to produce a general delightful impression.

It is a big jump to modern art, but even here the field is so extensive that we can but glance over it, to show how highly decoration was regarded by the painters of the Middle Ages and the Renaissance up to the artists of today.

The painters of the earlier modern periods, unlike the artist nowadays, were

conformance to conventionalities, but when Giotto appears, we see a greater freedom and the space is better filled than his predecessor filled it.

His decorative sense was greater. He was more original in handling the traditional church themes.

He set the pace for the artists that followed him and we see decided advance from time to time.



P. A. OF A. SUMMER SCHOOL, WINONA LAKE, INDIANA JULY 26 TO AUGUST 21, 1926

consummate craftsmen as well as painters, and when they were called on to do a piece of artistic work, they did it entirely.

In the decoration of the church interior, they were commissioned to fill in certain architectural spaces, ovals, triangles, squares, panels, and they were expected to fill space decoratively.

At first, we may note a manifestation of the constraint imposed upon the decorator, incident upon the representation of the detail of some church legend which necessitated A century after Giotto came Masaccio, who presents drapery with graphic beauty of line. He fathomed the effect of tone and color and managed light and shade, perspective and chiaroscuro.

Then another one hundred years and we see what Michelangelo and Raphael did. They filled space to perfection and none since have gone further. We might go on and point out what Leonardo effected, how he made space living by the mystery of light and shade. And Titian and Correggio and

Ghirlandaio. Art became pre-eminent in Italy just on account of the wonderful craftsmanship of her painters. They were great space fillers.

The climax was reached in art when these great Italians painted. Then came the period of decline and what caused it. Simply because the painters that followed disparaged craftsmanship. They scorned to be considered technicians, workmen. They

tions; but never lose sight of decorative effect.

Understand, we do not maintain that decoration is the *summum bonum* of art, the be all and end all, but claim that it is an essential feature of art and one not to be disregarded, because it is the quality which meets the physiological demand of the eye, to convey pleasure to the "psyche." And, moreover, it is pre-eminently required in all



DAYLIGHT CAMERA ROOM AT THE P. A. OF A. SUMMER SCHOOL, WINONA LAKE, INDIANA

sought to make pictures without knowledge of the mechanical phase of their art. They thought the subject more than good workmanship, and so they started in copying.

It took two centuries before the Dutch and Flemish School ploughed up the barren soil and demonstrated the value of realism and good workmanship.

Painting took on a renewal with Rembrandt in Holland, Rubens in Flanders, and Velasquez in Spain. They all were great artists as well as great technicians. They express great thoughts, sentiments, emo-

photographic work, which of necessity must call most strenuously upon grace of line and beauty of pattern to produce æsthetic effect. The photographer has none of the resources of the painter to camouflage. He must picture things intensely realistic, must depend upon the actual to create his impression, and hence it is incumbent upon him to see that "truth is beauty."

Though denied the resources of the painter, even the mechanical helps to expression of the monochrome artist, nevertheless the photographer has means of calling to his



JOHN ERICKSON ERIE, PA.



This is not a Paris Art Salon, but students of art at the Museum of Fine Arts, Boston, Mass., in busy moments. Photo by Thomas Watson, on Hammer Press Plate.

Mr. Watson is associated with the P. & A. News Service.

artistic service that which only the consummate artist has been able to control. We mean the power to direct the illumination, to secure the delicate gradation of Nature's light and shade and the beauty and richness of her luminous shadows.

It is here where lies the strength of photography as a means of artistic production; but just here it is, where the photo-pictorialist most frequently stultifies his assumption to affiliation with the artist.

He abrogates his claim by his own act, because he shows lack of appreciation of what is great in art, by any means.

A picture, whether real or ideal, cannot be false to Nature; but the treatment of a subject may vary in the hands of the conscientious artist, whether he use the brush or the camera.

He may express literal detail or effect a broad treatment without weakening the unity or lessening the artistic expression of his work, but he must be faithful to the medium in which he works. He must let his means take its proper channel in art, by which alone it can work out its artistic salvation.

*

That Valuable Employee

C. H. CLAUDY

"Where's John?" I asked my friend the photographer, in the middle sized town where I was visiting.

"John isn't here any more, I'm sorry to say," answered my friend. "He left me about six months ago."

"I thought he was a fixture! What happened?"

"I knew he was no fixture," my friend explained. "John was too good to be a fixture anywhere working for anyone else. I knew it was just a question of time. I kept raising him and raising him, until I was paying him a little more than I could really afford, but it wasn't enough, and so he left me."

"Just looking for the main chance, was he?"

"Oh, not at all. You have the idea upside down. John was one of the best employees I ever had or ever hope to have. He stuck with me really longer than he should. I had to fire him, at the last, to make him accept a really splendid chance he had to go into business for himself.

"You know, there are two separate schools of thought about employees. One is to get as much from them as you can, for as little pay as you can get them to accept; keep them as long as you can, and then get others when they leave, to do the same work; the other scheme is to train them as well as you can, pay them as much as they are worth, and make them leave when they can better themselves, especially when they can go into business for themselves.

"I have also the idea that there are two schools of thought of employees; one to work as little as possible, and always for the money, never for the main interest of the business; the other, to do the very best possible for the business, and to work for the love of working rather than for the money.

"John was of that latter class. I have had more real interest from John than I could ever pay. I don't know whether this boy I have in his place can be developed to be his equal or not, but he takes hold well. John has set up for himself in a town not more than fifty miles from me, and I hope he does well."

"But you appear glad, not sorry!" I was surprised, and showed it.

"I am glad. Why shouldn't I be glad? I trained John to be a good photographer; now that he has a chance to show for himself, I am sincerely hoping that he will make good in every sense of the word."

"Meanwhile," I objected, "you will train the new man up the way he should go, and in a few years he, too, will have a chance and you will lose him, too."

"That's what I hope," my friend responded, simply. "I belong to the old school, I guess. To me, photography is much more a profession than a business. I have always loved it, because it enables those

who follow it to spend their lives putting beauty into the world. But the old school and the traditions cannot be kept in the world, unless those of us who love them, try to spread them. When one of my men leaves me to set up for himself, he goes as a friend. None of them try to get located here, where they would compete with me; all of them have been very decent about that. But I feel that I have done the photographic world a good turn by sending out into the world, to represent photography at its best, these well trained and conscientious fellows.

"Of course, from one standpoint, it is rough on me. I am all the time breaking someone in; about the time I get him well house-broken and used to me, and knowing the customers, and able to take charge when I want a vacation, he tells me he has saved enough money to buy a share in a studio somewhere, and can he go in a month?

"But suppose I followed the other idea; suppose I didn't try to train them; suppose I didn't pay them enough to save from. I might keep them forever, but what would I be keeping? Just an inefficient, disappointed, and dissatisfied employee whom I couldn't trust to take my place and do my work if I were sick or wanted to go away; just a piece of hired machinery who would watch the clock and waste the material behind my back, because he had no real interest in me or in the business.

"Big business is always ranting about the high cost of labor turnover. I say that when good men leave to go into business for themselves, it's for the good of the business as a whole; the photographer in a small town, who manages to keep the same people from one century until the next, is either doing a marvelous business and paying marvelous salaries, or he is worrying along with young men and women without ambition or pep; who grow up and become middle aged with him and the business, serving only for their salary, and, therefore, not making the business make money or friends."

I did not know just what to think of my friend's point of view, and I wouldn't pre-

sume to say whether he is right or wrong. I do know that he has a good business, and has the respect and admiration of his townspeople. I also know that at least five boys have been trained by him and are in business for themselves. But I found his ideas worth thinking about.

*

The "Unsigned" Note M. L. HAYWARD

"Mr. Henry W. Jones, Town. Your account for \$78.33 is past due, and I would be glad to have an early settlement, as I have some large bills falling due at the end of the present month," the photographer wrote.

"I cannot pay cash at the present time, but I am enclosing my note for one month to cover your account," the customer replied.

The note was enclosed, was properly dated, and read as follows:

"One month after date I, Henry W. Jones, promise to pay to A. B. Photographer the sum of seventy-eight and 33/100 dollars at the Mercantile Bank here."

The entire note was in the customer's hand-writing, but it was not signed at the end.

"Now, I don't believe an unsigned note's worth the stub pen it's written with," the photographer declared

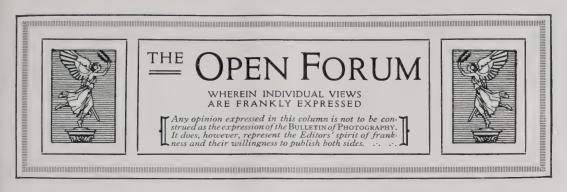
"Why not? There's Jones' name in his own hand, so what difference does it make whether it's at the end or in the body of the note itself?" the bookkeeper argued.

And the bookkeeper was right.

"It is not necessary that the signature of a party to a contract should appear at the end thereof. If his name is written by him in any part of the contract, or at the top, or the right or left hand, with the intention to sign or for the purpose of authenticating the instrument, it is sufficient to bind him. When a signature is essential to the validity of an instrument it is not necessary that the signature appear at the end of the instrument. If the name of the party whose signature is required is written by him in any part of the instrument, for the purpose of authentication, it is a sufficient signature," says the Pennsylvania Supreme Court, quoting from a leading legal textbook.

¥

During the Washington Convention a fine pair of heavy shell rimmed spectacles was found in the hall. Owner should apply to D. B. Edmonston, 610 Thirteenth St., N. W., Washington, D. C.



[In the January 13, 1926, issue of the BULLETIN OF PHOTOGRAPHY, a paper on the "Strengthening of the Light in the Studio" was reprinted from the pages of the British Journal of Photography. The author of this paper makes the assertion that the light emitted from the blue glass bulb of the halfwatt lamp, while seemingly approximating better daylight illumination than unscreened light of the white globe, is practically not of advantage in its employment although the light, naturally, emitted from the filament has more power when used in its entirety, especially when orthochromatic plates are used, than when it has been divested of some of its yellow rays, by the filtering action of the blue glass.

Since the publication of this paper from the *British Journal of Photography*, we have received replies from The Halldorson Company, manufacturers of Electrical and Photographic Apparatus, Chicago, and also a confirmatory letter of the company's assertion from The National Lamp Works, Nela Park, Cleveland, Ohio, which we publish for the benefit of our readers.—The Editor.] "Dear Mr. Chambers:

"In the article entitled 'Strengthening the Light' reprinted from the British Journal of Photography, in the January 13 issue of the Bulletin of Photography, the author writes as follows: 'Although the blue may appear to match daylight better than the unscreened filament of the white globe, there is no advantage in using it. Naturally, the light emitted from the filament has more actinic power when used in its entirety,

especially when orthochromatic plates are employed, than when it has been divested of some of its yellow rays by the filtering action of the blue glass.'

"Now, this author may refer to a daylight blue globe which is not intended for photography, in which case his statement is correct. But one must assume that he refers to the photo blue globes, or, in any case, the average reader will assume this. For the photo blue globes, the statement is erroneous, and we particularly regret its inclusion in this article, because it corroborates a popular error about these globes.

"There are a number of advantages in using the photo blue globes in photography when using ordinary plates." First, the useless yellow rays are screened out, so that over one-half the eye glare is eliminated. Second, it matches daylight, so that the operator may judge properly of its value when using it with daylight. Third, it gives more actinic power watt for watt than the clear light.

"The error that this author makes, grows out of the fact that, like many other people who do not know all the facts about this photo blue light, he assumes that the construction of the two kinds of globes is the same, and therefore that the screening leaves the photo blue globe with less actinic power. But the construction of the globes is different. The light intensity of the photo blue globe is greater, to compensate for the slight loss in the screening, and is enough greater, so that when allowance has been made for screening, the actinic value of the light given,

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watt for watt, is greater in the photo blue globes than in the clear globes. To be sure, this is accomplished by shortening the life of the blue lamp over the clear, but, for photographic purposes, this is not considered an objection, since the quality of the light is the important consideration.

"This statement of the case for the photo blue lamp is substantially correct, and we hope you will do something to correct the statement made in the article referred to.

"(signed) P. J. Halldorson."

"Dear Mr. Chambers:

"This refers to your letter, enclosing with it a letter from Mr. Halldorson of the Halldorson Company, Chicago, taking exception to some statements in your publication relative to the use of Mazda lamps for photography.

"I agree with the first paragraph of Mr. Halldorson's letter, in that the author of the article which you reported from The British Journal of Photography has not clearly stated the case for the Mazda photographic lamp. This lamp differs in two respects from the usual type of clear bulb gas-filled lamp. In the first place, a special blue bulb of definite light transmission characteristics is used, which is quite different from that of the daylight lamp, although both may be called blue lamps. Secondly, the filament is operated at a considerably higher temperature, which increases the photo-chemical effect of the light about twenty-five percent. above that of the daylight and clear bulb

"The purpose of the blue glass is to filter out a large proportion of the non-active and unnecessary light, which only tends to cause glare when used for portrait work. The light emitted from these blue bulb lamps is a very good approximation of daylight containing a large proportion of sunlight. When used in connection with orthochromatic plates and films, the photographic blue bulb lamp still holds some advantage over the clear bulb lamps, because the higher temperature at which it is operated more than compensates for the reduction in yellow light

caused by the filtering action of the glass. When panchromatic films and plates are used, it would, of course, be an advantage to use a lamp having an abundance of red, orange, yellow, and green light, as well as blue. Therefore, the clear bulb lamp might be used to an advantage. However, the fundamental reason for using panchromatic plates is to obtain correct color rendition in photographing colored objects, and in order to do this properly, it is necessary to use either a K-2 or K-3 filter to slow down the action in the blue end of the spectrum. These filters are designed for use with daylight and panchromatic plates. To obtain the most accurate results with an artificial illuminant, it is necessary that this illuminant be a close approximation to daylight, which is true of the Mazda photographic lamp. where accurate color rendition is desired, Mazda photographic lamps, with either the K-2 or K-3 filters, are recommended.

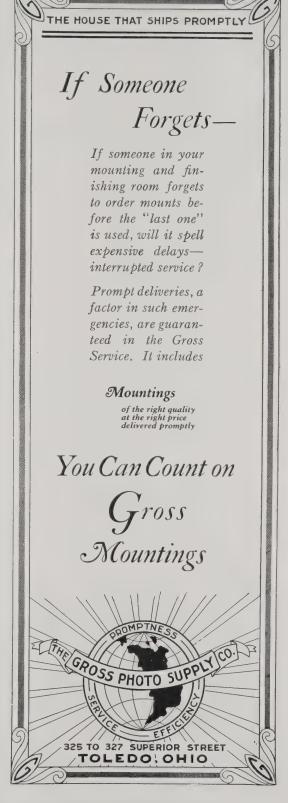
"Some photographers have obtained results using clear bulb lamps and no filters with panchromatic plates. It does not necessarily follow that the greater proportion of red, orange, and vellow light of the clear bulb exactly equals the proportions of these colors of the K-2 or K-3 filters. Hence, accurate color rendition cannot be expected.

"Another advantage in using the Mazda photographic blue bulb lamp is, that since this light so closely approximates daylight, the light received from these lamps may be used to supplement daylight, and exposures judged on the basis of daylight will be correctly timed. In order to operate these lamps at a higher temperature, and hence greater actinicity, the life is of course shortened, so that the photographic lamps have an average rated life of 300 hours as compared to 1000 hours for lamps used for general lighting purposes.

"(signed) R. E. FARNHAM, "National Lamp Works."

"My policy is to keep men at arm's length."

"Don't be silly, dear. Look what happened to Venus de Milo."



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PHILADELPHIA

These Special Offers will Build Business

FRANK H. WILLIAMS

It is a rather odd thing, when the promotion and business building activities of the average studio are considered, to realize that almost no studios ever try to promote group sittings instead of sittings for individuals alone.

For instance, the studio concentrates heavily on trying to sell more baby pictures. It urges mothers to bring their babies in for pictures, all such effort is quite successful in increasing business, but nothing is done toward increasing the volume of business through endeavoring to get mothers and older daughters to get their pictures taken at the same time. That is, nothing is done along this line, outside of a little sales talking at the time the baby pictures are being taken.

Again, the studio tries hard to get more men to come in and have their pictures taken and such promotion work is helpful in building the business of the establishment, but why concentrate on individual sittings alone? Why not offer a special price that will bring in ALL the men in a family for pictures, instead of just one single man of a family?

In some other lines of business the merchants are having great success in group selling. For instance, in the automobile business there are repair shops that group a series of operations on a car and offer all these operations, plus parts and grease, at a price for the whole group that is less than the total cost of the operations when purchased separately. This increases the volume of business and thus increases profits. And, surely, there's no good reason why the studio couldn't do much the same thing.

For instance, the studio might have, for one thing, a special "Family Month" during which the studio offered sittings for every member of a family at a total cost for the sittings that would be twenty or even twentyfive per cent below the total cost of the sittings if secured separately. The announcement of this special offer could be made to the public by means of postal cards sent to all of the persons who had ever patronized the studio and sent to other people of the city; the names and addresses of these other people being secured from the telephone book or from the list of members in men's luncheon clubs, women's clubs, and so on.

On these postal cards the exact nature of the offer could be explained. It could be stated that the offer was for the purpose of enabling ALL the members of families to get their pictures taken, just as they had been intending to do, and to get the pictures at much less than the regular cost of the work.

Then the cost of taking the individual pictures of all the members of a family of four, when the pictures were secured separately, could be given and then the cost of the same work if secured during the "Family Special Month." The saving under the new plan could be played up largely.

Such an offer would be sure to attract much attention, because the saving of money talks in every line of industry to the average person, in the photographic line as well as in the automotive line or in department store lines. Many of the people to whom the cards were sent would feel that here was a real opportunity to get father down to have his picture taken. The family has been wanting pictures of father for a long time, but he just won't go to a studio for a sitting. Now, with the whole family getting their pictures taken at the same time, it will probably be easy to get father in on the proposition.

Again it would be found in some families there were saving individuals to whom the lower price appealed strongly. These individuals would figure up what their proportionate cost for their own pictures would be under this plan and would feel that such a saving couldn't be overlooked, particularly as they were anxious to have their own pictures taken. So they would get busy and push the proposition with all the other mem-



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bers of the family and urge the others to get in on the matter. Which would be just that much more of a help to the studio.

All this would be effective and the plan could be made doubly effective in building business by limiting the proposition strictly to one month or to a certain definitely stated period and to give the length of time for which the offer was made on the cards. Also it would be a good proposition to say on the cards that the cards must be brought to the studio at the time the pictures were taken in order to get the saving in price. This would enable the studio to check up and see just how much business the cards developed and it would make the recipients of the cards attach a greater value to them and feel more like preserving them, thus extending the life of the cards considerably.

In the same way that a special offer was made on taking the pictures of ALL the members of a family, the studio might make a special offer on baby pictures.

The studio might offer special reductions

on baby pictures when pictures of three or more babies were taken at a single appointment.

Of course, there would be comparatively few families in which there were three babies, and this fact could be stated on the card. But attention could be called on the card to the fact that the three or more babies whose pictures were taken at one appointment need not be all of one family. It could be stated that they could be babies of a neighborhood, or the babies of three women who were friends. It could be stated that the studio didn't care who the babies were or what relation they were to each other just so long as the pictures of three or more individual babies were taken in separate sittings at a single appointment. It could further be emphasized that the lower prices prevailed only when the pictures were taken at a single appointment as in this way the studio got its baby picture taking on a quantity basis with a resultant decrease in cost to the studio.

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Eastman Kodak Stores, Inc. (Formerly Standard Photo Supply Co.) 213 Baronne Street, New Orleans, La.

Eastman Kodak Stores, Inc. 223-225 Park Avenue, Baltimore, Md.

Detroit Camera Shop Everything Photographic 424 Grand River Ave. West, Detroit, Mich. Zimmerman Bros. (Eastman Kodak Co.) 380-384 Minnesota Street, Saint Paul, Minn.

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Of course, the mothers who came in on this sort of a proposition, could be billed separately for their proportionate share of the group price. Collections could be made in the usual manner by the studio, after bills had been rendered.

In the same way the studio could put on a special "Old Folks Month" during which there would be offered savings on pictures of old people when groups of three or more old people came to the studio at the same time and had their pictures taken at a single appointment.

An "Old Folks Month" would have a number of advertising appeals which would be very helpful in getting it across big. It could be brought to the attention of folks that it would be interesting and worth while for old folks who were friends to get together and have their pictures taken at the same time, or for all the old folks in a family to have their individual pictures taken at the same time. And it could be emphasized that as the matter of price is always rather

important to most elderly people who are not working and who are living on their accumulations, the special offer which represented a saving of twenty per cent, or whatever it was, from the regular price of pictures when taken separately instead of in such a group arrangement, would have a big appeal.

There is, undoubtedly, a worthwhile thought in all this that can be adopted by various studios to their individual needs and which will be very helpful indeed to the studios in building business.

Cash in on this plan of building business NOW.

*

Teacher: "Johnny, what are the two genders?"
Johnny: "Masculine and feminine. The masculine are divided into temperate and intemperate and the feminine into frigid and torrid."

*

One lot included in a railway lost property sale consisted of thirty-three bottles of whisky, one bottle of port and a bag of oatmeal. It is presumed that a Scottish picnic party had mislaid its provisions.—London Opinion.

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Not Generally Realized About Goods Sold on Installments

I think I should point out to the readers hereof who are interested either as buyer or seller in conditional sales contracts, a feature of them which is not generally known. Conditional sales contracts, which in one form or another are in general use for the sale of all sorts of merchandise, are contracts providing for the payment of the price in installments, and particularly providing that title to the goods, whatever they are, shall not pass until full payment is made. Sometimes these contracts are called installment contracts, and sometimes leases. Usually they are correctly described as conditional sale contracts, viz.: contracts making a sale, the completion of which is conditional upon full payment being made.

The law recognizes such business as important and legitimate, and most States now have laws intended to protect the interests of third parties. In fact, there is the Uniform Conditional Sales Act, which many States have passed so as to standardize the law. The purpose of all these laws is to compel the parties to a conditional sale to file the contract in some public office, usually that of clerk of the court or the county recorder of deeds, so that all parties who might become interested will know that this machinery or that cash register, or whatever it may be, does not belong to the apparent buyer, and will not belong to him unless and until he completely pays for it.

The question settled by a case that lies before me is, "Whose is the loss, if the goods sold under conditional sale are destroyed or stolen or damaged before fully paid for and while title is still in the seller?" It is not a difficult question to answer, for the application of the ordinary principles of the law of bailment control it, but I find there have been quite a number of cases on it. The answer is that the loss falls on the seller, if title has not passed to the buyer. The thing destroyed is his, and if it is destroyed, the subject matter of the transaction has disappeared and the buyer need pay nothing further. This, of course, assumes that the destruction is accidental. If it is caused by the negligence of the buyer, or by his positive act, the rule is different; he is then liable for the balance.

A simple analysis will show you why a buyer should not be held liable under the circumstances. He has had delivered to him, for his use, a thing which by the contract belongs to the man who delivered it to him. It is very similar to a mere rental; in fact, under some of the contracts, that is precisely what it is. The thing rented to him, so to speak, is injured, or stolen or destroyed through no fault of his-why should he be compelled to pay the balance of the purchase price, or the balance of the rental, whichever you please, for something which no longer exists? The law says he should not; and for the precise reason which suggests itself.

Some firms, who sell merchandise under conditional sales contracts, protect themselves against this contingency by either insuring it themselves or insisting that the buyer insure it. Otherwise, you are doing a rather risky thing, viz.: committing your goods to the custody of a stranger, and gambling that everything will be all right with them until they are paid for.

Another interesting case which bears on conditional sales transactions was decided very recently. In that case the goods sold under conditional sales contract were destroyed, not by accident or by the negligent act of the buyer, but by the wanton act of a third person. This case held that in such a case the third person was responsible for the loss and must answer for it to the seller. In other words, the seller could bring suit against him to recover for it.

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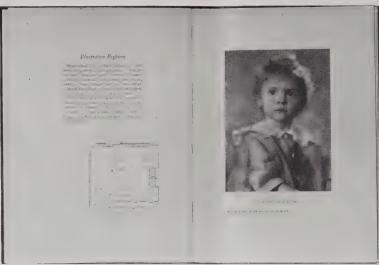
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Optics for Photographers, translated from the original by Hans Harting, Ph. D., by Frank R. Fraprie, S.M., F.R.P.S. The writer of this book starts with the fundamental laws of the propagation of light and logically carries the reader through the principles of geometrical optics to a complete explanation of the action of all types of photographic lenses, and a description of their qualities and defects. Only the simplest mathematics is used, and this sparingly. Cloth, \$2.50.

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AS WE HEARD Burner of the second of the se

Doc Atherson, of Oakland, has opened a studio in Tracy, Cal.

H. Hedger has opened his new studio in Chariton, Iowa.

Robert White is forming plans to open a studio in Evart, Mich.

- S. Pickering has opened a studio at 1409 Broadway, Scottsbluff, Nebr.
- M. O. Dora, of Cincinnati, Ohio, has just opened a studio in Bardstown, Ky.

Miss E. Anderson, of Batavia, has opened a studio in the Colson block, Elgin, Ill.

H. W. Weidner has sold his studio in Payette, Idaho, to George Snook and son of New Plymouth.

George C. Grey, of St. Louis, Mo., has rented the Holmes Gallery in Gillespie, Ill., and is remodeling it into an up-to-date studio.

The Van De Grift Studio of Sidney, Ohio, is now open in its new location in the Bryan Building, with more spacious and attractive rooms.

O. Smithers, of Green Bay, Wis., has purchased the studio of Ralph Simpson, located on Main street, Warsaw, N. Y. Mr. Simpson is moving to Hollywood, Fla., where he will established. lish a photo finishing plant.

Robert M. Hardy, who for the past three years has conducted the Gresham Photographic Studio on Main street, Gresham, Ore., has disposed of his business to Alex. McKenzie, of Vancouver, B. C., who with his wife, took possession May first.

Camera Craftsmen

The Camera Craftsmen held their spring meeting May 24th and 25th at the studios of Thorwald Lee, in Minneapolis. The meeting, which was preceded by a day of festivities at Lake Minnetonka, was attended by all but two members, Herman Anschutz, of Kekuh, Iowa, who had the misfortune to break his leg a few weeks ago, and Guy Reid, of Fort Worth, Texas, who was presiding at the convention of the Southwestern Association, held on the same dates. Papers were read on various subjects by Conkling, Snow, Stearns, Baldwin, Townsend, and Pyke. Demonstrations were made by Charles Townsend and criticism of the prints which were exhibited by the members was conducted by Frank Free. The next meeting will be at the studio of Henry Moore in Kansas City. The Club will increase its membership but will confine it to one man from a town, as heretofore. The Camera Craftsmen is one of the oldest, if not the oldest, photographic club, having been organized over twenty years FRANK FREE, Secretary.

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Vol. XXXVIII, No. 984

Wednesday, June 16, 1926

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Editorial Notes

Our readers have noticed the new departure made by the Editorial Staff of the Bulletin of Photography in the inauguration of "The Open Forum," and we invite anyone to avail himself of this opportunity for free expression, within the limits of decency and order, of his personal opinion on any matter relative to photography as a profession and business enterprise.

We are solicitous to have the views and opinions of the individual who feels that his standards have not received recognition, and to freely present our pages for the exploitation of his personal views.

If you do not have the time or inclination

to indite your sentiments, send us a rough draft, and we will arrange for the printing so as to thoroughly incorporate your ideas upon the subject for consideration.

*

They are doing timber cruising by airplane photography in the state of Washington. Every tree can be counted, and the topography of the forest areas so perfectly shown, that logging roads and railways can be planned from an office table. The airplane photographers do not claim to show the amount of timber that can be cut from a tree, but the photographs afford a check on cruisers going on foot through wooded areas.

*

Radiophotograms from England to America having become an accomplished fact, we are taking what would have been received with incredulous mirth a short time ago, as commonplace.

All the same it's a ticklish business, sending pulsations through thousands of miles of air to make a picture. Sometimes one of the complex machines, operated by the Radio Corporation of America in conjunction with the Marconi Wireless Company, can do three pictures an hour, and then atmospheric or electrical disturbances over

the Atlantic will choke down transmission to a third of that speed. Still, so much has been perfected, that the matter of speed would seem to be easy of accomplishment in the near future of development.

Among the outstanding pictures recently sent across, were those of a horse race at Newmarket, England, the Prince of Wales at Biarritz, of Prime Minister Baldwin and of speakers at the Pilgrim dinner. In the latter, the features of Ambassador Houghton and Lord Reading were particularly clear.

Portraits, checks and autograph letters fluttered bit by bit across the Atlantic by radio, to be traced by a pen at the receiver, have opened up a new commercial service between the old and the new world.

*

We hope that none of our many friends, in what tidewater folks call "The West," will take offense, if we remark that another pest has been added to the many infesting the vast open spaces between the Allegheny and the Rocky Mountains.

The seventeen-year locust, the grasshopper, the white pine beetle of the Northwest, and the boll weevil of the Southwest are now joined by the fake solicitor taking orders for pictures, asking a small sum down and tendering a coupon, which, when presented with a stipulated balance, entitles the holder to a dozen photographs.

After carrying the transaction that far, the solicitor vanishes like a wax wafer on a red hot stove.

According to *The Hub* (Kearney, Nebr.) one of these gentry has been working in that vicinity. The local authorities, stimulated by honest camera men, are on the trail of the faker, and will be glad to entertain him for an extended period at the city hoosegow.

*

Photography has come to the aid of bankers in offering them evidence of the payments of checks.

To be more particular. The depositor asks periodically that his bank book be written up. The bank balances the book and

surrenders the paid checks as vouchers, but, as custom goes, retains no actual evidence of payment.

By a newly devised, though simple contrivance, each check is photographed in miniature on a continuous strip of film at the same instant it is going through the adding machine.

If need be, the film is set for projection, and any check wanted for a showdown can be shown in utmost detail as to its face.

It is not necessary to have the reverse side of the check shown, as all the bank wants to prove is that the check has been through the hands of its employees.

7

Enrollment in the P. A. of A. Summer School of Photography (Portrait Course) is practically filled.

The number of students is limited to 108 and a great many have already taken advantage by early registration. The School is to be held July 26th to August 21st, at Winona Lake, Indiana.

Of great interest and utmost value is the special course in Portrait Photography. This course is one from which you will derive much benefit and future remuneration.

As explained before, the cost of the entire course is \$50.00 and your check for \$10.00 must accompany your registration.

Immediately following the close of the School is the National Convention of the P. A. of A.

There is a wealth of profitable knowledge to be gleaned from both the School and Convention.

℀

If a spoonful of flashlight powder will give most people a jolt, there must have been cause for a few fits, a good bang and some extensive illumination when an army aviator let go a 45-pound flashlight powder bomb one pitch dark night last month.

Lieut. George Goddard, U. S. Army flier, on service at Wilber Wright Field, Dayton, Ohio, appears to have turned out a remarkably fine photograph of "enemy" country during the operations of mimic warfare now going on around where they make cash registers and other things.

To get a good picture of territory a mile away, while riding a plane at one hundred miles per hour in black night, is a man's job and Lieut. Goddard is it!

×

No expense is being spared by the management of the Field Museum of Chicago to make complete the great variety of exhibits of that notable institution. Evidently, the Field family consider it a duty and a privilege to practically perform a part of the work of collection of data, specimens, etc., for now it is announced that Mrs. Marshall Field, 3rd is expected to sail, with an exploring party, into Brazil as official photographer.

We spent a most delightful half hour Wednesday with our old friend, Sam H. Lifshey, who was in Philadelphia helping the Shriners celebrate, during the week of May 31. Proudly he informed us that he plays in the Kismet Shrine Band which he assures us is the best in the land and which has a sanussaphone (he spelled it for us) the only one in captivity.

Sam is now in the motion picture business, doing the show places of America for the owners, and he talked in millions so glibly that he almost took our breath away. The old-fashioned family album, glorified, brings over a thousand dollars, he tells us!

Imagine your pleasure if you could show a customer a photograph of his own estate which he admired, but failed to recognize as his own, because of its unusual beauty or picturesqueness. Your rating as a photographer in his estimation would mount like mercury in the summer sun. Yet, that happens to Lifshey right along.

It just happened that one of the Bul-LETIN OF PHOTOGRAPHY Studio Dogs napped on our Desk and Lifshey recognized it as an old friend and aide. He made the girls of our office giggle with delight, so lifelike were the movements of the toy in Sam's facile hands when he demonstrated how he charms the children of the wealthy.

It is refreshing, we thought, as Sam's red fez disappeared from our line of vision, to meet photographers who are able to stand prosperity.

A Personal Appeal in the Advertisement

Successful advertisement is dependent upon the personal appeal it makes to the reader. It must be an *argumentum ad hominem*—an appeal to the man or it fails in its purpose, a concrete presentation of what is offered, and so it should be couched in general terms, and moreover it must be specific.

Photographs, by reason of their intense realistic presentation of subject or commodity, carry with them the conviction of verity. They are copies of the thing *per se*, not sophistications, something dressed to advantage for the special occasion. They carry with them conviction of truth. But the truth must be in terms of attraction, or of novelty, or unexpectedness.

Public journalism, from a long course of experience in the art of approach to the reader, has come to understand the value of association of the subject presented for consideration with cognate relations, and so it concentrates interest by bringing the particular topic in conjunction with what adds specially to its pull upon the attention.

These remarks have been engendered by perusal of the supplementary sheet issued by the Sunday World-Herald, of Omaha, Nebraska. The section is given up wholly to the subject of the baby. The subject matter is exclusively about babies and the baby's world, and the reading matter is such as to entice attention, and disarm the suspicion of any attempt at ulterior advertisement for personal benefit. It thus hits the target more at the centre, and while entertaining the reader, accomplishes its end and purpose.

Our object in calling attention to this novel feature in advertising is to suggest its value and importance to the professional photographer who desires to enlarge his borders and cater to a bigger community. As far as our experience is concerned, we have not seen any similar scheme exploited here in the east. It is to be credited to the west, and probably to the individual paper where it is presented. But it bears on its face evidence of its value. The supplement is devoted entirely to Babyhood, and will be read by all who love babies, and that is a considerable number, so you see the big field for sending forth your advertisement. We note the photographers who have taken

advantage of the opportunity. We see the names of the Skoglung Studio, Matsuo Studio and Jerome Frederic Heyn appearing in the advertising pages, and doubtless they appreciate the scheme, particularly as the front page was illustrated with a number of pictures of babies, showing the work of the studios, which helped to carry across the full advertising value of each notice. We believe this scheme carries more weight and reaches its object better than elaborate and decorative booklet appeals, and, at a considable saving in cost.

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

JAMES H. BRAKEBILL PRESIDENT 609 MARKET ST. JOHN R. SNOW FIRST VICE-PRESIDENT 728 S. SECOND ST. MANKATO, MINN.



CHARLES AYLETT SECOND VICE-PRESIDENT 95 YONGE ST. TORONTO, CANADA ALVA C. TOWNSEND TREASURER 226 S. ELEVENTH ST. LINCOLN, NEB.

Mrs. K. P. CAMPBELL, General Secretary

137 North Wabash Avenue, CHICAGO; ILL.

1926 Convention at the Coliseum, Chicago, Illinois, Week of August 23

Headquarters Office is very active in all branches of the work with which it is connected with memberships, the school, and the convention.

Word received from our Treasurer is as follows:

"Within ninety days the Photographers' Association of America will open its doors to the greatest exposition of photography the world has ever known. 'Opportunity knocks but once.' This is Chicago's opportunity to demonstrate that it is possible to hold a successful convention in a great city. The Photographers' Association of America expects by active co-operation, to direct the attention of the city and surrounding territory to photography. This is indirect advertising, and benefits every photographer. To this end a large part of the responsibility of publicity and entertaining will be delegated to them. Watch for head-liners, for they are at work now."

Let Charles Aylett and Philip Filmer

know that your pictures will arrive on time, for the "picture display" is to have a real setting and is an important part of the 44th Annual Convention. "In knowledge there is progress." Know yourself better by the comparison of your product.

President Brakebill will announce his program soon, and never worry, it is going to be some program. Live men and live subjects. No photographer can afford to miss it.

Reports from the men on the road indicate interest in remote sections of the country. Everyone has a friend or a relative in Chicago, consequently, everyone is going to be there, thousands by automobile, hundreds by train, a few flying and a multitude on shanks mare.

If you are wise, you will send in your dues and avoid any delay in registering. Time is always precious, but it will be at a premium the last week in August. Convention dates 23rd-27th.

One of our members writes:

"I would rather spend a month at Winona Lake, under the tutorage of Will H. Towles, than to dwell in the tents of prosperity, and never know the benefits accrued from contact with this master mind. A real fellow with but one ambition and that is to help someone make better photographs.

"A higher quality of photography will always find a richer clientele. I urge ambitious men to arrange now for attendance, July 26th to August 21st. Photographers' Association of America School of Photography."

Philip Filmer, Chairman of the Commercial Section, sends us the following information relative to the activities of this section for the convention:

"The Commercial Exhibit this year at Chicago promises to outdo anything ever contemplated in bringing together for one showing, photographs made in every section of the country. Elaborate plans are being made to handle this collection in the huge Coliseum. Special easels and lighting fixtures are under construction, which will assure the very finest of hanging facilities."

As in the past, this exhibit is competitive, and is grouped in two sections. One section is for associations who exhibit as a whole. and the other is for individuals.

Camera Craft of San Francisco is offering two cups as prizes for the association class -one to the association east of the Rocky Mountains, exhibiting the best collection of commercial photographs, and one to the association west of the Rockies. exhibit is judged as a whole, and consideration will be given to the completeness in covering the subject of commercial photography. It is no secret that associations exhibiting in the past are sparing no effort or expense in bringing their exhibit to the highest state of perfection.

The individual class has been created, in order to provide competition to those members of the National who are located in districts remote from local association affili-Six handsome plaques have been



MINYA DUHRKOOP HAMBURG, GERMANY

provided and are to be awarded to the photographs judged as being the best, in each of the following classes:

Class No. 1. Architectural — Interiors and Exteriors.

Class No. 2. Illustrative — Advertising illustrations, editorial illustrations.

Class No. 3. Scientific — Photomicrographs, subjects of technical nature.

Class No. 4. Banquet — Group photographs made with artificial light.

Class No. 5. Panoramic — Photographs made with the circuit type of camera.

Class No. 6. Industrial — All photographs not included under other classifications.

In making entries for this contest, please be guided by the following rules:

- Prints exhibited in the association exhibit are also eligible for competition in the individual exhibits.
- 2. Exhibitors themselves must mark on the back of each photograph the number of classification in which print is to be hung.

- 3. Signatures or names of exhibitors are not to appear on face of prints, but they must appear on the back of each individual print.
- 4. Prints submitted must not be framed, but they may be mounted in any manner desired.
- 5. There will be no restrictions as to the size or finish of prints, but members will be limited to three prints in each classification.

Members are urged to prepare their prints with all expedience. It is important that prints be sent as soon as possible for preparation of hanging facilities.

Simply wrap your prints securely and mail to:

PHOTOGRAPHERS' ASSOCIATION OF AMERICA

(INTERNATIONAL)

COLISEUM CONVENTION HALL

S. WABASH AVE., BETWEEN 14TH AND 15TH STS.

CHICAGO, ILLINOIS

PHOTOGRAPHS

FOR EXHIBITION PURPOSES ONLY

ATTENTION, MR, CHARLES AYLETT 2D VICE-PRESIDENT P. A. OF A.

What Keeps You Going?

FRANK FARRINGTON

Every now and then I find a man who is able to continue in business merely because he is doing such a large volume of business that he cannot help making expenses, though whether he makes more, and how much, he cannot tell.

In such a studio almost everything is operated by guess. The proprietor keeps his business figures in his head and he thinks he makes money. He knows he keeps going and pays his bills. He has never made an income report, so he never has to make one. He doesn't know where he stands.

No business can be a real success on that basis, though sheer volume of sales may carry it along.

The trouble is that the business has grown while its proprietor has stood still. His volume of receipts has increased while he has continued to handle his affairs in the same old way.

Ask such a photographer why he does not adopt such and such a method or system and he replies, "Why should I? I'm making money and getting along all right as I am."

Unless the situation is remarkably exceptional, the day will come when there will be a change. Business conditions in that city may cause a slump. Competition may become keener. The proprietor may become temporarily incapacitated by illness. Something is ultimately going to hit that man a rap and bring his business to the edge of failure where only proper systematizing will keep it from going over.

Why not systematize now and get the additional profit possible, instead of being satisfied with what profits happen to come through, despite lack of system?

Don't get the idea that because you are doing a large volume of business, you must be making lots of money. You may not be making any money at all. A big business cannot long be successful with a little man, a narrow-minded man at its head, and the man who runs a studio on the by-guess-and-by-gosh plan, must be classed among the little business men, no matter what his annual volume of receipts.

The proprietor must see that his business ability keeps pace with the growth of his business—and a little more. Of great help in this direction is a careful reading of the photographic journals and of all the books available upon the technical, the professional, or upon the commercial side of the profession.

If nothing but a heavy volume of business keeps you going, you are due to stop some day. If you keep going with a heavy volume of receipts and have no proper system of handling your affairs, you are losing a large percentage of the profits you might as well be getting, might be getting without any additional work.

*

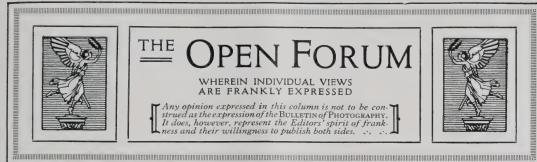
Every one makes a mistake now and then, but why pick out a grade crossing for a background?



MINYA DUHRKOOP
HAMBURG, GERMANY



MINYA DUHRKOOP
HAMBURG, GERMANY



THE

WHEREIN INDIVIDUAL VIEWS ARE FRANKLY EXPRESSED

Any opinion expressed in this column is not to be construed as the expression of the BULLETIN of PHOTOGRAPHY. It does, however, represent the Editors' spirit of frankness and their willingness to publish both sides.



A Brief Protest

"Dear Sir:

"Received my photos from Cherry Blossom Convention, also your paper showing the winner.

"Making allowances for half-tones, etc., I would venture to guess that seventy-five per cent. of exhibits would surpass the one chosen. The type was common, the photography not of the teaching, so presume (as I have after heard artists say they don't know anything about photography) they slobbered a bib-full in this case.

"Sincerely,

"E. C. Rossie, "Regina, Sask., Can."

Pertinent Suggestions

There are some suggestions that I would like to make: first, that all photographers join the P. A. of A.; second, that the P. A. of A. follow more nearly the methods of other organizations, such as the Photo-Engravers, for example, and become more practical and less theoretical, that members and speakers at the convention who preach professional ethics while they are there and then go home and do the very reverse, be severely taken to task for such practices. Lastly, I would urge the organization of local clubs, because I think that they will be the means of correcting a great many evils. The P. A. of A. is doing good work, but more can be done. One thought occurs to me, whither are we going? Is the small studio to become extinct, and a big studio run like a department store to take its place?

It would appear that a timely topic, of interest to the profession at the present time, would be the question of organization. Organization is the trend of the times. Every profession, craft and trade today is organized, and, in most cases, in a manner that is practical and efficient. Most of these organizations are very active in furthering and protecting the interests of their members.

The P. A. of A. is our leading body, and it has done a great deal for the profession in the past, and is doing a great deal at pres-There is, however, much more to be accomplished, and much more can be accomplished, but not with the present limited membership. I wish to say here and now, that during the existence of the Association, its officers have always given unsparingly of their time to make it a success, and deserve a great deal of credit, considering how they have been handicapped.

There are about 17,000 photographers in this country, and, of this number, only 1,200 belong to the P. A. of A. To expect the 1,200 members to successfully keep in touch with, control and shape the destinies of 17,000 is as reasonable as to expect the tail to wag the dog. In either case the result would be the same.

The remedy is obvious: get more members! How are they to be had? Would a change in some of the policies of the Association increase the membership? Perhaps!

However, I have this plan to suggest, that at the next convention at Chicago, every member that is in attendance will pledge himself or herself to get five new members during the coming year. Pledge cards could be handed to those present, and cards could also be mailed to those members who were absent. These cards to be signed and returned. This would give the Association a record of the workers and drones. If everyone of the 1,200 secured five members, that would increase the membership to 6,000, and if this were repeated the following year, practically every photographer in the country would be a member. With such a membership and with such an income, the Association would be a power to reckon with, and its effectiveness would be increased a hundred fold.

It would, of course, require some missionary work, both before and after the convention, to put this plan over, but it can be done. All that is needed is to stir up some enthusiasm, and get the thing started. The writer is willing to do his share before the convention, and at the convention, and also, here and now, is willing to pledge himself to get five new members during the coming year.

What say the rest of the members? There is ample time to start the ball rolling before the next convention in August.

There is an old saying that if you want anything done to do it yourself—that applies in this case. If the photographers want anything done, it is entirely up to them to get busy and do it.

J. WILL WISHKA.

Uhrichsville, Ohio.

1926 P. A. of A. Summer School—Portrait Course

July 26 to August 21

44th Annual Convention CHICAGO, ILLINOIS

August 23 to 28

HEADQUARTERS—CONGRESS HOTEL EXHIBITS—COLISEUM, SOUTH WABASH AVE.

"Letters That Win"

C. H. CLAUDY

That's the way the advertisement in the magazine read; "Free course in letter writing that wins customers; send only \$11.17 to cover cost of postage and Be a Letter Writer."

They must sell some of these courses to photographers. Here is a letter being sent out by a photographer to people he would like to have as customers:

"We have never had the pleasure of photographing you and until that is accomplished we feel that our files are incomplete.

"Our new building is equipped with three lovely skylight studios. They are spacious,' with harmony in every line, yet they contain delightful corners which give the impression of the familiar surroundings of your home.

"Photography, too, has arrived at a perfection undreamed of a few years ago. Our artists have added to their talent the technical knowledge which is needed to intelligently handle all of the latest devices of artificial lighting. The result is the production of photographs which are unequalled.

"May we have the privilege of a sitting from you and, at the same time, show you the many things which can be accomplished in recording the best in your personality?"

The proof of the pudding is in the eating, of course, The letter doubtless brings results, or it wouldn't be sent. But a hungry man will eat a poor pudding; it takes a very fine cook to tempt the surfeited appetite. A better letter might easily bring many more customers.

The first paragraph does not *sound* sincere; any prospective customer knows that a photographer is not nearly so much interested in his files as he is in his orders. Any one knows that the photographer is not seeking "pleasure," but "opportunity."

Paragraph number two is, technically

"Blah." That is, it is words without much meaning. What is "spacious with harmony" as distinct from unharmonious spaciousness? And why is a studio considered attractive when it reminds you "of your own home"? If any studio can remind every one of his or her home, it must be heterogeneously furnished; and how does the photographer know it reminds me of my own home? Has he been there? Has he been in all the homes into which the letter goes?

The third paragraph has a reason; it is a setting forth to the prospect two matters which may influence him, or her-that photography is more perfect now than it used to be, and that artificial lighting is used. (Note the "skylight studio" emphasized in the letter). There is no strength whatever in the blurb about "our artists have added to their talent the technical knowledge which is needed to intelligently handle, etc." What the photographer means is that his operators know how to make unrivalled photographs with artificial light. He isn't dependent on the weather. Why not say so in good, strong, simple English?

The last paragraph, like the first, while it may be sincere, it doesn't sound so. Again it is said here, that the photographer isn't after "privileges"—he wants a chance to prove that he can make a good picture. To say "privilege, honor, pleasure," when you mean "opportunity" or "chance" is not to be sincere, and it is sincerity which wins customers.

There is such a thing as being too sauve; too polite; too gallant. This is a swift world. We have discarded the manners of the eighteenth century. We no longer bow low when introduced, sweep a feathered hat to the ground, or kiss a lady's hand every time we get a chance. It's apt to disarrange her manicure and, besides, there are germs! The stilted language of yesterday has no place in modern advertising. This is a more or less logical age. This particular photographer has about as fine an equipment as money can buy. He makes most excellent pictures. He has a large and successful business. But he

hasn't as much as he wants, obviously, or he wouldn't be reaching out for more. If he reaches our for more this way, he probably gets it. But I believe he would get more business, with the same effort, if he put the same amount of careful thought into his letters that he does into his pictures.

Of course, he has spent his life learning how to make pictures, and make them well; so well they have brought him fame and fortune. It is not remarkable that he hasn't the same skill with a pen that he has with a lens. But it isn't nearly so much a necessity to have skill with a pen (even a pen that splits the infinitive as in the above, where he says "to intelligently handle" instead of "to handle intelligently") as it is needful to possess one which writes more facts than phrases, which is as downright and sincere in its appeal as his photographs are excel-

It's to be hoped he'll forgive this criticism, just as it is to be wished that others may profit by it.

An immigrant from Ireland was just stepping off the boat to the dock when he saw a fifty-cent it up. Suddenly he straightened again.
"No, be the saints!" he ejaculated. "This is the land of opportunity. I'll wait till I find them thicker."

The Standard of Comparison

PLATINOTYPE (platinum) PALLADIOTYPE (palladium) SATISTA (platinum and silver)

By description or use of the whole or part of the word "platinum" many papers claim an approach to the beauty and quality of the Platinotype papers.

USE THE REAL—AND BE SURE OF PERMANENCE and QUALITY

If you prefer, our Service Department will do your printing on any of these papers.

Sold direct to Photographers by

WILLIS & CLEMENTS, Inc. 604 Arch Street - - PHILADELPHIA, PA.

Out-of-Print Photo Miniatures

60 cents per copy, postpaid

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No.
                              Modern Lenses (April, 1899)
Hand-Camera Work
Stereoscopic Photography
                                Orthochromatic Photography
                             Orthochromatic Photography
Platinotype Process
Photography at Home
The "Blue Print," etc.
Photographing Flowers and Trees
Street Photography
Intensification and Reduction
Bromide Printing and Enlarging
Chemical Notions
Photographing Children
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                             Photographing Children
Trimming, Mounting and Framing
Albumen and Plain Paper Printing
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Lens Facts and Helps
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                            Development Printing Paper
Kallitype Process
Commercial Photography
Studio Construction
Aerial Photography
Architectural Photography
Winter Photography
Combination Printing
Vacation Photography
Photography in Advertising
Decorative Photography
Printing-out Papers
                             Printing-out Papers
Advanced Pinhole Photography
Photography for Profit
Panoramic Photography
                             Panoramic Photography
Intensifying and Reducing Negatives
Bromide Printing and Enlarging
The Hand-Camera and Its Use
Printing Papers Compared
Choice and Use of Lenses
First Book of Outdoor Photography
Ozobrome, Kallitype, Sepia and
                                                                                                                                                                                                                                          Blue
        81
                             Prints
Coloring Lantern Slides
Tank and Time Development
Photography with Flashlight
Defective Negatives and Remedies
Photography with Films
Photographing Outdoor Sports
Practical Orthochromatics
Development (Gaslight), Papers
                                            Prints
                         Photographing Outdoor Sports
Practical Orthochromatics
Development (Gaslight) Papers
Photographic Post Cards
Leaves from an Amateur's Notebook
Stereoscopic Photography
Photographic Chemicals
Night Photography
Correct Exposure
The Six Printing Processes
Photography as a Business
Beginners' Troubles
Outdoors with the Camera
The Optical Lantern
Marketing Photographs for Publication
Photography for the Press
Pocket Camera Photography
Simplified Photography
Getting Results with Your Hand Camera
Figures, Facts and Formulae (1st Series)
Flashlight Photography
Travel and the Camera
Modern Methods of Development
Failures—and Why; in Negative Making
Success with the Pocket Camera
Color Photography; Instructions
Photographic Chemistry
Commercial Photography
Photographing the Children
Optical Notions for Photographers

RANK V. CHAMBERS
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FRANK V. CHAMBERS

636 South Franklin Square

PHILADELPHIA

Board Meeting of Photographers' Association of New England

The Official Board of the Photographers' Association of New England met on May 22, at Hotel Lenox, Boston, where one of the most enthusiastic meetings of the year took place.

Mr. Gray, President P. A. of N. E., gave us a report on the Middle Atlantic States Convention recently held in Washington, D. C., which he attended as a representative of the New England Association, which was very instructive and where he obtained much information which will be very helpful to the Board in putting on our Convention at Swampscott, September 27 to 30, to be held once again at the New Ocean House, which is unsurpassed by any hotel in New England by its location and appointment.

Your Convention this year will be run along decidedly different lines from previous years. You are to have, this year, what might be termed an "Independent Convention." When I say independent convention, I mean simply this, that your Board has come to the decision that we have photographers enough in New England, who have the interest of the Profession at heart to put this Association in a position to put on your Convention without expecting or requesting financial aid from the Manufacturers and Dealers who have for so many years carried the heaviest part of the expenses.

Your three days at Swampscott this year are going to be devoted to practical lectures and demonstrations, with subjects that are of vital interest to progressive Photographers, and your subjects are to be handled by the acknowledged leaders in Profession.

We are working on a programme that will be from an instructive standpoint one of the finest in the history of our association. I might also add that in its arrangement we have not forgotten the social side and we feel that no photographer in New England can afford to miss this convention.

Remember that this is your Association,



WHEN THE SUN IS HIDDEN BY CLOUDS AND SMOKE

"The Light That's Always Available"

VICTOR FLASH POWDER

will supply satisfactory exposure light, whether for portraits in the studio and home, interiors, groups, or banquets.

Try it today, and be convinced.

YOUR DEALER CARRIES AND RECOMMENDS IT

J. H. SMITH & SONS COMPANY, 1229 South Wabash Avenue, CHICAGO

that its success depends upon your coöperation and your support. Let us unite in making this year's Convention one that will live through many years to come.

Watch the BULLETIN OF PHOTOGRAPHY for further news and make your plans now to be at Swampscott, September 27 to 30. Reservations may be had by writing New Ocean House or your Secretary.

You can greatly assist your Board by sending your Secretary a check for dues.

Year's Dues Studio owners \$3.00 Registration fee 2.00 — \$5.00 Employee 2.00 Associate 3.00

It may also be of interest to New England Photographers to know that Boston Photographers met at the studio of Jack Garo and formed a new local club to be chartered by the New England Association.

The members present elected Jack Garo as their first President and F. E. Slingerland, 91 Newbury Street, Boston, Secretary.

We shall watch with great interest this new local, for it is composed of men from which great things may justly be expected.

*

"The milk you've been selling me," complained the young housekeeper, "is watery. Now, I—"

"Pardon me, ma'am," interrupted the foxy milkman, "I wuz jest goin' to tell you about that. You see, the cows got into the salt bin last week an' it made 'em awful thirsty, but it won't never occur again."

The Law of Symmetry

The very name of art implies the necessity of compliance with rule. Art is the antithesis of what we call nature. Really, nature is lawless; laws being the scaffolding, devised by man, to get some tangible comprehension of nature's phenomena, for the more nature is studied, the more our imposed laws have to be altered, or altogether abrogated.

In the exercise of the practice of the fine arts, in which category we may here be permitted to include our photographic art in the exercise thereof, there is the necessity of the imposition of laws and principles to definite issue. Artistic rendition must be the outcome of their application. Nevertheless, there is always a danger in conforming too slavishly to the dicta and formulæ of the prescription.

The student of art is inclined to take them too seriously and set too high an estimation on their observance, hampering the full activity of his individuality or, if he be of the order of revolt against convention, he does not sufficiently appreciate their help as a means of expression of the individuality he is so strenuous to express.

Rules and principles, as we said, are designed to aid in the analysis of the cause of the pleasure art exercises upon our emotion or intellect, and moreover as a help in determining what is the distracting element which causes in us a sense of distress in viewing results which do not appeal

The Portrait Studio

FOURTH EDITION

A small book $(5x7\frac{1}{4})$ inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here.

Send for your copy today Only 75 Cents, Postpaid

FRANK V. CHAMBERS 636 South Franklin Square, Philadelphia

PHOTOGRAMS OF THE YEAR 1925

- ¶ Not only is "Photograms of the Year 1925" a record of the progress in pictorial photography, but it is a veritable "feast"—a source of inspiration and pleasure.
- ¶ The best photographs of the year were selected for this annual from those shown at the London Salon, the Royal, and other exhibitions by the leading pictorialists of the world.
- ¶ Last year 14,000 copies were sold in one week! The book is published in England, and there will be but one shipment, so in order to secure a copy of "Photograms of the Year 1925," you must place your order NOW—but that's easy—

Just fill in the coupon and mail with your check TODAY

Address

to our sense of the beautiful. Summed up, then, the rules of composition should be known to the student, but he should reserve to himself the right of deviation from the prescription, whenever conformity hampers his personal taste or æsthetic judgment of the eternal fitness of things; that is, plainly put, he should never slavishly follow the rule when he is conscious that it shall be a hindrance to his individual conception.

We are not going further into consideration of convention or revolt, but we may be permitted to say, without encountering much opposition, that there is one uniformly agreed-upon rule essential to all art, and that is conformity to the law of symmetry.

A picture is a failure, or, rather, a piece of work is not a picture unless it evidences compliance with the rule or principle of symmetry. Once the artist breaks this law, he breaks the whole decalogue of art.

The pictorial connotes symmetry.

But, what is understood by symmetry? The general conception of it is regularity of structure and equal balancing of parts.

But symmetry is often consonant with irregularity.

The Christian painters before the Renaissance period made their pictures serve the purpose of architectural structure, which demands the observance of equality in distribution of parts.

They had to furnish, for instance, pieces for the church altar, which were intended to catch the eye of the worshiper. They had to direct vision to the essential part of the subject to arouse emotional response.

These altars were so placed as to form central areas in the architectural surroundings, and so the decoration must, like "the pillared aisle and sheltering arch" be symmetrical in turn.

The Madonna on her throne occupied the exact centre of the picture, and the angels and saints on either side had to be exact mates, man for man, woman for woman, all so inclined as to give definite corresponding lines, equally symmetric. The painters thus yielded to the conventional requirements of

religious dictation, a perfect unilateral symmetry.

This obedience to set rule was rigidly observed until the free spirit of the Renaissance painters revolted.

They returned to nature where unilateral symmetry is the rare exception. They saw that the living things as well as the inanimate objects when in groups, rarely, if ever, arranged themselves unilaterally symmetric and so they threw off the conventional imposition and expressed themselves spontaneously.

Instead of arranging their groups like a balanced scale, they got symmetry by counterbalance, and so all future painters effect symmetry by what is called bilateral balance of the parts.

Balance of lines and balance of areas of light and shade may therefore be said to take first place in pictorial production, because if a picture in this respect goes wrong, no beauty in other features can compensate for the shortcoming.

In a portrait, for instance, the symmetry is effected in the direction of the head, the position and pose of the shoulders, the lines of the arms, the flow of the drapery, and the placing of the accessories, if these are demanded to fill out the decorative composition.

It is necessary for the artist to conceive the portrait as a whole not to endeavor to construct the picture uniformly symmetrical, for then he is apt to fall into the practice of presenting even balance.

Look to the general outline of the whole work. See that you get bilateral symmetry.

Study how the principal parts are to get proper emphasis and how to keep in abeyance parts not essential to decorative effect. Make the unessentials support what is determined upon as the interesting feature.

R

An efficient-looking girl applied for the post of nurse.

"Do you understand babies?" her prospective employer asked.

"I ought to," said the efficient-looking girl. "I've dissected three of them."



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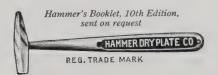
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Third Annual Meeting of the Triangle Photographers' Association, Pittsburgh, Pa., June 24, 1926

The Third Annual Meeting of the Triangle Photographers' Association of Ohio, Pennsylvania and Virginia will be held on June 24, at Pittsburgh, Pa.

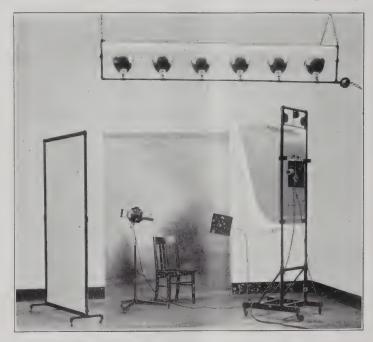
The morning session will be at the Fort Pitt Hotel, Tenth street and Pennsylvania avenue. Felix A. Elliott, of Eastman Kodak Company, will speak on "Studio Advertising," and Ethel Standiford has as her subject "What Has Been, What Is, What Will Be, Maybe."

The programme sent us gives warranty that the meeting will contribute not only to the intellectual

feature, but that elaborate preparation has been made for social enjoyment.

After the close of the official meeting at 12.00 M., members of the Association will leave Fort Pitt Hotel by auto and motor bus for Mars, Pa., where they will be the guests of the Treesdale Laboratories, and all entertaining will be provided by their courtesy. There will be all kinds of Sports, then the Barbecue Dinner, after which Prizes will be given to winners for all events. Dancing will be enjoyed in the evening.

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For instance, one Southern California commercial photographer who purchased a home motion picture outfit, for his own amusement as much as for anything else, noticed that a local advertising agency was throwing slides each evening from a stereopticon on a sheet—these slides being advertisements of local concerns.

The photographer thought that here was an opportunity for him. He went to the agency and suggested that they have him take movies of some of the advertisers. The agency saw the value of the stunt and a price to the advertisers of \$10 for 50 feet of film, exhibited on the screen four times each evening for a week was worked out. The film remained the property of the photographer.

The advertisers were enthusiastic when the proposition was presented to them and the photographer sold a considerable footage in this way at a good profit. Also as the film remained his own property after the showing, he was able to sell the films, in several instances, to the advertisers and in two or three cases he also sold home projectors to them.

*

Every person who has his own photograph taken should be interested in having photographs taken of every other member of his family.

So whenever the photographer has a sitting, it is good business to find out about the other members of the sitter's family and to then urge the sitter to have all the other members of the family come and have their pictures taken.

It might even be a good proposition to work out a special family price—two sittings

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Samples will be sent to any photographer



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in the same family being given for less than the cost of two sittings when purchased separately, three sittings for a reduced price over the cost when secured separately, and so on.

This sort of a proposition would, unquestionably, have a strong appeal to many people and it would, therefore, be of real help to the photographer in getting more business.

*

Here's a little stunt that should be of big help to many photographers in getting more business:

After a sitting has been completed, say something like this to the customer:

"I don't know whether you are having your picture taken on your birthday or not but I know that a large number of my customers like to come back to the studio and have their pictures taken each year. Now I'm going to make you a special proposition that will be good for a year and a day. If you'll come back here any time within a year

and a day and have another sitting, I'll give you a reduced price of twenty per cent. This will give you time to have your picture taken in exactly another year if you want to do so. I feel that it is worth the reduced price I'm offering you to get you and others of my customers here inside of a year again."

The photographer might also put this proposition into printing on a card and might give the card to each customer with the date stamped on the card telling when the offer would expire.

Undoubtedly this sort of thing would make a deep impression on many of the customers and would result in bringing them back to the studio inside of a year, whereas without this sort of an offer they might not come back for much longer periods than a year.

*

Here's a question for the photographer who also does kodak finishing:

How many of the people who get kodak

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Photography for the Amateur, by George W. French. An indispensable guide for the amateur—and written so he can understand it. Of exceptional value also to the experienced photographer for the purpose of frequently checking up on his methods and procedures. Study of cameras and lenses; correct methods to follow in every phase of Photography—lighting, exposure, developing, printing, mounting and enlarging. An entire chapter devoted to Making the Camera Pay. Price, \$3.50.

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COLOR PHOTOGRAPHY

Bypaths of Color Photography, by O. Reg. Edited and with an introduction by William Gamble, F.O.S., F.R.P.S. A stimulating and practical book which points out useful and valuable paths of research and experiment in one-exposure color-photography, while detailing, and where necessary criticising, the processes and results so far obtained in this field. The author is a practical photographer who has devoted many years of his life to the study of color-photographs and has originated many new ideas and ingenious forms of color-camera. 136 pages, illustrated. Price, cloth, \$2.50.

Practical Color Photography, by E. J. Wall, F. C. S., F.R.P.S. A complete and comprehensive working manual on this subject, a thoroughly practical work which gives little space to history and theory, but does contain practical working directions, including every detail of formula and manipulation, for every process of natural color photography which has any claim to practical utility or any theoretical importance. Price, Cloth, \$3.00.

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The Portrait Studio, Fourth Edition. A small book (5×7) 4 inches) crammed full of information on everything the portrait photographer of experience wants to know relative to the construction of studio arrangement of light, and the various contrivances for manipulation in getting effective portraiture. The essential only is considered; but all that is needed is here, Paper, 75 cents.

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Photographic Amusements, by Walter E. Woodbury. This interesting book describing many novel, ingenious, amusing and ludicrous effects obtainable with the camera, has been out of print for several years, though previous to that time it had passed through many editions and was one of the most popular photographic books ever sold. Reprinted with the original text and a number of new sections. 128 pages, 114 illustrations, Price, cloth, \$1.50.

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finishing from the studio have ever had a real studio picture taken?

Surely a considerable number of these people could be induced to get studio pictures taken by simply asking them to buy.

Try this plan of suggesting to the kodak finishing customers that they have some regular studio photographs taken and notice what a help this is in building more business.

*

"To my way of thinking," said one livewire photographer, "the average studio window display is extremely lacking in originality. All that is shown in the window is an assortment of pictures the studio has taken and, generally, the pictures on display are out-of-date and dusty and shop worn.

"It strikes me that it would be a mighty good proposition for the photographer to every now and then stage a different sort of a display that would get a lot more than the usual amount of attention.

"For instance; other photographers might do some of the things we've done at this studio with the same good results that we've secured in the way of arousing interest.

"One thing we did was to display one of our best lenses in the show window recently. With the lens we had a placard telling about the large amount of money the lens cost us and stating that one of the big reasons why we are able to get such good results in taking pictures is because we use such expensive equipment. Then we asked the folks how they could expect to get portrait work with inexpensive snapshot cameras. And, finally, we urged the folks to come into our studio and get the highest possible class of work by reason of the expensive equipment we use.

"This window display attracted a lot of attention and made a lot of comment.

"Another interesting display we staged consisted of showing a big pile of the plates we had taken during the previous month. With the plates we had a placard stating that we carefully preserve and file all negatives so that our customers can get additional prints of the negatives at any time.

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"A great many people hadn't realized how fast the glass accumulates in a busy studio and so this display proved very interesting to these folks and made quite a considerable amount of talk, all of which was mighty good word-of-mouth advertising for us.

"Still another interesting window display we staged recently was that of showing prints from some of the very first pictures we took in our studio. We chose pictures of people who still lived in the city, but we didn't give the names of these folks with the pictures. Instead, we had a large placard stating that the pictures were among the first we'd taken at our studio and also stating that the pictures were of prominent local men. And we asked the folks to see if they could identify the men.

"This display got over big and was a big help to us.

"I'm sure that with all the opportunities the photographer has for staging unusual and exceedingly interesting window displays, there's no reason why he should have nothing on display but old photos which have been allowed to get dusty and unattractive."

All of which surely does offer something worth while for the consideration of photographers everywhere.

... Mules

On mules we find Two legs behind And two we find before. We stand behind Before we find What the two behind Be for.

*

Sonny—"I say, dad, what keeps us from falling off the earth when we are upside down?"

Father—"Why, the law of gravity, of course." Sonny—"But how did the people stay on before that law was passed?"

*

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"Not unless it's the things that stand on street corners watching them," answered his wife.

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Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

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AS WE HEARD IT

A new studio has been opened in Hinsdale, Ill., by C. Harder.

Mr. and Mrs. J. E. Ward are now located in the New Foley Building, La Grande, Ore.

G. J. Lobberacht is again in the photographic business and has opened a studio in Ottawa, Ill.

The Mason Photo Shop, 1310 Pearl Street, Boulder, Colo., has been sold to Hal S. Coulson.

Jay D. Thompson, of Boston, Mass., has filed a petition in bankruptcy. Liabilities, \$3107; assets, \$325.

W. L. Brosee, Maysville, Ky., has moved into his new quarters in the P. M. Murphy Building on Second Street.

Jay L. Hoehlin, of Louisville, Ky., has moved into spacious and beautiful quarters at 425 West Chestnut Street.

L. F. Reincke, formerly of Logan, has purchased the Lewis Studio, Phillipsburg, Kans., and took possession May first.

Robert Carter and Mrs. Ralph Hansen have formed a partnership in the Carter-Hansen photo studio, New London, Wis.

Robert B. Morton, formerly with the Hartsook Studios, has opened the Ellensburg Art Studio, at 414 Pearl Street, Ellensburg, Wash.

George Williams, of Iowa, has taken over the Tate Studio, of Grant City, Mo. This studio was formerly conducted by Miss Jeanette Tate.

Frank Gregorka has opened a new studio in the Dasey block, East Main street, Little Falls, N. Y., where all kinds of portrait work will be done.

H. L. Hosack, who formerly conducted his business at his home on Cornelia street, has now opened a studio in the business district of Hicksville, Ohio.

H. Y. Lawrence, of Loyalton, Pa., has decided to enter the photograph business in DuQuoin, Ill., and has purchased the Ring Studio. Mr. Lawrence has a studio at Loyalton, which he will continue to operate.

Warner Smoot, popular photographer, of Cudahy, Wis., will move into more commodious quarters at 812 Packard Avenue, June 15th. Mr. Smoot has maintained a studio in the Dretzka Building for the past 20 years and his decision to move came only after the present building was found inadequate. The building at 812 Packard is being entirely remodeled and redecorated.

*

Insane asylums are reported filled to overflowing. The overflow may be observed daily driving motor-trucks about New York streets.

*

Prosecuting Attorney (examining candidate for jury duty): "Now answer me, yes or no. Do you or do you not believe in capital punishment?" "Yeh, I think all the crooks in Washington ought to be punished."

BULLETIN - OF PHOTOGRAPHY

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IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

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Was Solomon Right?

Now is the time for someone to croak that there is nothing new under the sun—that history repeats itself, and that what is perfected in this age is but warmed over from a former period.

Discarding the unprogressive spirit of such comment, which is unfair to practical producers of results, it must be admitted there is a grain of truth hidden therein.

As an example, the tall genius of the Radio Corporation of America, the genial Captain Richard H. Ranger, who is, more than any other, responsible for accomplishing the radiophotogram, admits that the art of transmitting photographs by wire has been eighty years in the making.

He says that in 1842, an English physician, Dr. Alexander Bain, proposed a device for sending pictures by wire, and Captain Ranger declares that "the Bain Plan is so basically correct that we are following in his footsteps."

It is the Captain's idea that the present successes in this field are due not so much to theory—that is relatively old—as perseverance and the production of more accurate instruments.

Distinction with a Difference

In so far as photographers have expressed themselves, they say that it is difficult to make results look like a dozen different girls instead of just a dozen girls.

These adorable lassies adopt the same boyish bobs and wear the same straight line frocks. This sameness of appearance forces the photographer to bring posing, setting, background, and lighting effects into the picture. The old photograph gallery is a back number. The modern studio must be more like the drawing room of a luxurious home, with a skylight, than a photographer's work shop.

Years ago, young women wore quantities of hair, and each dressed it in a different fashion in coils and curls and puffs. Then again the trailing gowns they wore carried different sorts of frills and furbelows. Photographers desiring to portray individuality in portraits are obliged to resort to art to make one picture look differently from another.

It is rare to find a girl who does not make use of powder, rouge, or the lipstick—one or all, and they do not seem to understand what these decorations will do to a picture. Rouge and lip stick work show up black in a portrait, making the lines of the face hard.

As to powder, its use prevents the reflection of light, resulting in a "dead" portrait. High-lights of the face should be reproduced, since they tend to make that much sought after individuality.

Some photographers go so far as to use cold cream to bring out and reflect light.

A Golden Anniversary

It is a pleasure to tuck into this column a note congratulating the founder of the Maitland Photo Studio, Mr. G. F. Maitland, and his worthy successor Mr. Hollefreund, popular photographers of Stratford, Ontario, on the fiftieth anniversary of the establishment of their business. The esteem in which they are held is attested by the fact that their patrons are not limited to Stratford, but come also from London, Hamilton, Toronto and Detroit to get the right results.

"Multum in Parvo"

The Sahara desert is composed of many little grains of sand; the Atlantic ocean of many little drops of water, and they are both surprisingly large propositions. So is the business of the Grogan Photo System, Inc., of Milwaukee—it is immense and made up of producing a great many little photographs. Their equipment is capable of turning out 24,000 pictures an hour.

During the war, the Grogan Company made miniature pictures of army cantonments by the million. Then city scenes were taken up. The aid of chambers of commerce was enlisted. Among the many customers of the concern are manufacturers, banks, lodges, civic organizations, and charitable associations.

Mr. W. R. Grogan's start in the business is just about a romance of perseverance in the face of opposition.

When the Panama-Pacific Exposition opened in 1915, Mr. Grogan found himself shut out of the exposition grounds as a commercial photographer. Others had the exclusive rights to take pictures with commercial cameras. Kodaks for snapshooting were not barred, however, and so he went right ahead with one of those and broke up the monopoly.

He sold the product of his camera, plain photographs in black and white of postal card size, at twenty-five cents for twentyfive different scenes, and in a short time his main problem was to supply the demand.

Capturing the Baby Smile

A successful photographer and a student of baby psychology writes baby stuff to a family paper published in Montreal. In tabloid form, he says that to obtain a good photograph of very small youngsters, there is required a lot of plates and a big supply of patience. The baby's folks want the atom to be caught smiling, of course, in evidence that the board and clothes and entertainment tendered it are quite satisfactory.

Babies do smile, but not to order, and when they do favor the photographer with a pleased expression, a flash of powder is comparatively a lengthy illumination. The artist at the camera must be quicker on the trigger than a duck hunter, or the coveted phase will have passed, and an expression of infantile anguish will have spread itself on the plate unbidden.

Novel Application of Wire Photography

Newspaper men seem to prefer "wire photography" to telephotography and "wire photographs" to telephotograms perhaps for the same reasons that the man on the street likes "hoosegow" better than penal institution. Anyway, we have no bone to pick with the scribe, so long as we know what he means.

To be sure, he had a good story to tell the other day—in substance this:

Commander Byrd used lubricating oils in his airplane, made up with great care especially for his polar flight, and the manufacturing oil company got ready for a spectacular lot of advertising at the psychological moment—that is, along with the first trickle of news of Byrd's successful exploit in the papers, there would appear also advertisements of what their oils had accomplished, and maps of Byrd's route.

Advertising matter and maps had been made up in advance of Byrd's flight, and were already in the mails addressed to many publications, when news came that Byrd had done the trick some two weeks ahead of schedule. It became evident to the oil concern that not only would the advertising copy fail to reach the publishers in time to be effective, but that the maps drawn in advance were incorrect.

New copy was immediately prepared and wired to the papers.

New maps were drawn and put on the company's "wire photography" circuits, and the illustrated advertisements appeared opportunely.

This is said to be the first time that a large national advertiser has employed wire photography in an emergency.

This oil concern must have a sharp advertising manager; one who utilizes advertising to link up the company's products with the big events of the day, and employing the latest art in the transmission of photographs. Quick and efficient work resulted in the advertisements appearing simultaneously throughout the country.

*

Miss Oliver: "What sort of time is Miss Alden having on her motor tour?"

Miss Jack: "Great! I've had two letters from her—one from a police station and the other from a hospital."

36

"Muzzer," asked the four-year-old, "did you hear the stepladder when it tumbled over?"

"No, dear," said the mother; "I hope papa didn't fall."

"Not yet; he's still hanging onto the picture molding."

The "Retort Courteous"

C. H. CLAUDY

The question of credit is always a vexing one to the merchant, possibly more so to the man whose business is a small one than to the great business concerns, which can and do maintain credit departments, the sole business of which it is to determine whether or not a certain order for a certain amount from a certain customer is a "good risk" or not.

The photographer avoids credit troubles to a large extent by asking for a deposit at the time the sitting is made, just as the tailor does. Yet most tailors have tales to tell of having dressed men who do not pay, and all photographers know that there are times when, from courtesy to a business acquaintance, or from fear of offending some well-to-do or socially prominent customer, the deposit is omitted, and collection difficulties ensue.

Talking recently with a photographer in a Michigan town of some size, I heard what was to me a very interesting little story of one man's solution of a credit difficulty.

"One of our wealthy and socially prominent business men ordered of me a rather large quantity of work," the photographer told me. "He is the successful owner of a very large and prosperous hardware house. He had pictures made of himself, his wife, his daughter and his son. I knew him and he knew me; I belonged to a luncheon club with him. So, very foolishly, as it turned out, I did not ask for any deposit on the work, but delivered some two hundred dollars' worth of pictures, and sent a bill at the end of the month.

"I sent bills at the end of the month for three months, with no result. Then one day I met him on the street, and asked him why he hadn't paid the bill. He expressed great surprise that the bill hadn't been paid, said it had not been brought to his attention, that it was a mistake, and that he would see that I got a check right away.

"I apologized for bothering him, and went on my way, fully expecting to get the money by the next mail. But time went on, and nothing happened. I had only excuses and regrets, and no check.

"Now I could have sued him or put the account in the hands of a collector, and probably gotten in the money without much trouble, but I would have made a powerful enemy, and in the smaller towns, that is a big factor in business. So I tried another scheme. His firm made an offer to sell laundry machinery for the home, so much down and so much a month. I accepted the offer; I went to his store, talked with a clerk, paid my ten dollars and had some three hundred dollars' worth of washer and mangle delivered to my wife, who had been crying for the outfit for some time.

"But I paid no attention to the bill I got at the end of the month. They were much more up-to-date in the matter of business than I was. I had a young man on my trail in a week. I made exactly the same excuse to him that his boss had made to me, and got away with it! He left, fully expecting my check in the next mail. When it didn't come, the head of the department called me up, and he was very insistent; and even threatened to come and take the machinery away. To this I suggested that before he did this, he consult his employer.

"Evidently he did, and evidently the employer, my customer, had forgotten he owed me a bill, for he called me up on the 'phone. And I was mean enough to let him do all his talking, and suggest to me how unpleasant it was to have a marshal coming into one's house to replevin goods, before I asked him 'Mr. Merchant, shall I send the marshal to your wife and daughter to take away the photographs I made for you and them in good faith, and for which you promised to pay repeatedly, and which are still unpaid for?"

"'Great Scott!' he cried, 'Do you mean you haven't been paid yet?'

"I assured him I had not, but that I would be very glad to receive his check and endorse it over to him on my laundry machinery bill. Whereupon he told me that that would be

fine, and this time I actually did get his check, and did turn it over to him on his bill to me! Of course I don't expect to sell him any more pictures right away, if ever, and when I do, you may be sure that there will be a good sized deposit on the work. But what I did do was to stop any talk about me from himself or his family, because, as he knows very well, that sort of a story that I could tell would cause a laugh, and if there is one thing that kind of a man hates worse than anything else, it is to be laughed at. So we are quits, and he doesn't knock me, and I don't make a laughing stock of him, and we are each paid—and the next important guy that wants two hundred dollars' worth of pictures from me is going to leave a substantial deposit before I make the photographs, I can assure you!"

Which is, after all, the meat of the matter and a very good lesson to have learned. But it is a good story, even if it must not be told at that luncheon club where both are members!

*

Print Exhibit Chatter

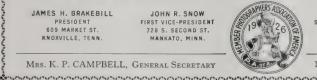
Just suppose At the P. A. of A. Convention in Chicago They did display The largest, And The finest Collection of photographs Ever exhibited At one time In the world, say Wouldn't you have Little thrill in your heart If your three prints Were a part This achievement? If you sign your "Promise Card" Have your prints go To Chicago Not later than August 16th or 17th This will be accomplished For the glory And honor The American Photographer.

OCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

JAMES H. BRAKEBILL PRESIDENT 609 MARKET ST. KNOXVILLE, TENN

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MRS. K. P. CAMPBELL, GENERAL SECRETARY

137 North Wabash Avenue, CHICAGO, ILL.

1926 Convention at the Coliseum, Chicago, Illinois, Week of August 23

You have been reading right along about the International Convention of the P. A. of A. to be held in Chicago, August 23 and following day; you know what a wonderful hall has been engaged for the Convention itself—the Chicago Coliseum—bigger than any hall the Association has ever had; you have been told how enthusiastic the Chicago photographers are about this Convention, and how they are taking hold of all the various features; you have read Charlie Aylett's call for pictures and his intention of having the greatest assembly of portraits ever brought together, but you have heard little of the program itself.

And it is the program that is going to be the deciding factor with you, we know. The Officers and your convention manager believe the program that has been prepared, and the speakers who have been engaged, will form the greatest feature of any convention you have attended.

Just read this list and then draw your own conclusions:

- 1. Marcus Adams, of London, England, President of the Professional Photographers' Association of Great Britain and Ireland.
- 2. Colonel Eduard Steichen, of New York City, society photographer, photographer for Vanity Fair, Vogue, etc., and painter. His services to this country during the Great War as photographer gained his rank as colonel.
 - 3. William Hollinger, of New York

City, leader of styles, individualist and great photographer.

- 4. Walter Scott Shinn, photographer of babies and children exclusively, man of many ideas and a real enthusiast.
- 5. Miss Virginia Whitaker, not a photographer, but at the business end of a well known studio, a charming young woman who can talk, lead you in song and otherwise fill you full of "pep" and ideas.
- 6. Frank Moore, of Cleveland and Louis Dworshak, who both have made a study of photographing men, and both of whom manage successful money-making studios.
- 7. Clifford Ruffner, of Rochester, who knows advertising for studios inside out.
- 8. Harry C. Heffner, of Detroit, a highpowered believer in winning force of personality and its re-action on sales.
- 9. D. E. Agler from a small Ohio town, but known to many hundreds of photographers for the extraordinarily able way in which he can tell the small town photographer's troubles and their remedies. Just returned from a trip round the world, during which he visited photographers in every country.
- 10. Homer J. Buckley, one of the country's best posted men on direct advertising.
- 11. Ben McCutcheon, supervised Liberty Loan campaign for Chicago area, will talk on publicity.

Here is a program worth coming any

distance to sit in on. Your convention outlay will be the cheapest investment and the most profitable you have ever made. Read the list again and then write in to some one of the many Chicago hotels and reserve your room at once.

Here are a few hotels within easy distance of the Convention Hall, with moderate rates: Sherman, Randolph and Clark Streets; La Salle, La Salle and Madison Streets; Atlantic, Clark Street near Jackson Boulevard; Morrison, Clark and Madison Streets; Y. M. C. A., Wabash Avenue, near Convention Hall; Palmer, Monroe and State Streets; Fort Dearborn, La Salle and Van Buren Streets; Great Northern, Dearborn and Jackson Boulevard; Lorraine, 417 S. Wabash Avenue; Planters, 19 N. Clark Street.

Chicago has hotels in plenty and the rates are suited to all purses. Write the General Secretary for a complete hotel list.

*

Charlie Aylett tells us that he has a special exhibit of 58 pictures from Frau Minya Dührkoop, of Hamburg and Berlin, Germany. Also a Cirkut panoram of the convention held in Boston 25 years ago—the time the ladies wore pie plate hats and baggy sleeves. Some of the old timers will be interested, as they can see how handsome they were in their younger days. A special complimentary exhibit, consisting of sixty prints, showing the work of representative British photographers, and an exhibit of thirty prints by Marcus Adams, will add much to the attraction of the picture exhibit.

*

"Mother, may I have a penny?"

"What do you want it for, dear?"

"Well, I'm going to the candy store with some friends of mine an' I want to be able to hold my end up."

*

An old Chinaman, delivering laundry in a mining camp, heard a noise and espied a huge brown bear sniffing his tracks in the newly fallen snow. "Huh" he gasped. "You likee my tlacks, I makee some more."

While They Wait

FRANK FARRINGTON

Do you capitalize the time spent by people who must wait in your studio for their turn to have work done, or for friends to have sittings?

Some studios have chairs selected solely for their artistic appearance, uncomfortable to sit in and calculated to make the waiting patron uneasy and impatient.

Other studios have comfortable chairs, perhaps not as beautiful but better adapted to making people willing to sit and rest and bide their time.

It ought to be considered of primary importance for a few minutes or for a much longer time, and some consideration may well be given to this matter.

But it is desirable to go farther and make the time spent in waiting count in some measure for the advantage of the business. A table filled with late magazines may please and interest people, but it will not advertise the business. On the other hand, there may be available on a table portfolios of photographs made there, put up in a convenient form for handling, and people will examine these while they wait. I suggest several portfolios of different types and sizes of pictures. It might even be worth while to make up one for each of several different grades or prices of work. And there will always be interest in a collection of old fashioned pictures made long enough ago to show now obsolete styles of dress. These might even be put into an old-fashioned plush album. Just one caution, however! Be careful about showing therein pictures that may cause resentment on the part of the persons so depicted. Some people, particularly the fair sex, object to any display of old photographs that may give away their ages or that make them seem ridiculous because of out-of-date clothes.

A studio that has been in operation for many years has an opportunity to delve into its back files of negatives or samples and produce some souvenirs that will be highly interesting to many waiting visitors.

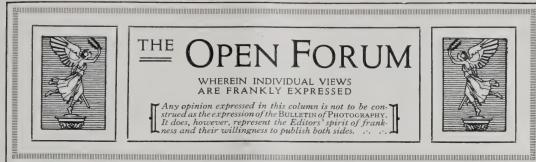


MINYA DUHRKOOP

HAMBURG, GERMANY



MINYA DUHRKOOP
HAMBURG, GERMANY



WHEREIN INDIVIDUAL VIEWS ARE FRANKLY EXPRESSED

Any opinion expressed in this column is not to be construed as the expression of the BULLETIN of PHOTOGRAPHY. It does, however, represent the Editors' spirit of frankness and their willingness to publish both sides.



Wanted: An Abbreviation

Does "photog." as an abbreviation for "photographer," appeal to you?

The idea has been annoying me for some time that there should be something much more appropriate; something that will help to uphold the dignity of the profession. Therefore, I suggest that we, as members of an exceedingly useful profession, adopt "Phr." as our representing abbreviation. If anyone has something better in mind or a reasonable objection, now is the time to speak. FORREST BRAY,

Clayton, Ind.

In Defense of the Decision of the Judges

It has been said that if a man can see greatness in the work of a Creator, himself becomes great.

As one who may perhaps be classed as an old-timer, and one who attended the M. A. S. Convention recently held in Washington, D. C., and also one who in years past has attended many conventions both State and National, and who has also acted as judge in the same, must in a spirit of fairness disagree with old-timer J. C. Deane in his judgment, both in reference to his criticism of the picture and the judges, whoever they may have been. I do now know that MacDonald was one of them, the others I have no knowledge of, but on my arrival at the Convention Hall on Sunday evening my first act was to go around among the exhibits, at least two hours were spent in that work.

On Monday morning I was early among the pictures. Someone asked me, "Well, Pop, what do you think of it?" My reply was, "Lots of photographs, but very few good portraits, but whoever are the judges, they have their work cut out for them just because they have to decide between the work of our own craftsmen and that from abroad, and in my opinion the work from abroad." To make something like the other fellow makes is not for progress, but to make something different and better is difficult, and always carries with it a lesson.

To say that a thing is slush explains nothing, and in my opinion the winning portrait was not in that class. It was one which, if fully examined and justly measured, did stand out at once as a splendid piece of photography as well as a splendid portrait of a man. Let Mr. Deane, next year, show us something better, and if he can do this, I for one will speak of his greatness.

The judges showed that they were capable in all their awards, and for one I thank them for leading me to look more deeply into the shadow and to realize the glory of the light.

By the mingling of these; the principle of form is brought out, that which comes between is our work. We call it detail and its true rendering bespeaks our ability to handle our tools. I shall, during the coming years, make effort to do greater and better work, just because of the example set in that one portrait of Rev. T. McMonaghn by Mr. Drummond-Young.

> ALFRED HOLDEN. Germantown, Phila., Pa.

The Glazing Problem

J. R. HALL

Every photographer has at some time experienced trouble of one sort or another over glazing prints. At first glance it would seem that those who prefer other surfaces, and those trade and finishing houses which turn out glossies by the thousand, must be exceptions. But the biggest supporter of matt and art surfaces must, at times, need a glossy, and the trade houses did not reach their enviable state of glazed perfection except through long practice.

A universally applicable method of glazing, guaranteed failure-proof and economical of time, does not yet exist. By its very nature, the process seems to be dependent on the interrelation of a number of factors, and success must always depend on the correct adjustment of these factors to agree with each other.

The first factor is the paper. Glossy it should be, of course, though good glazing has been done with "semi-matt" surfaces. But there are "glossies" and "glossies," and the thickness of the gelatine and its age seems to influence results. A surface which has been hardened in manufacture, and has been in existence a month or two before use, offers the best prospects. Thin paper is naturally quicker than thick.

The glazing surface is another important item. Glass retains first place as regards excellence of gloss. Celluloid is the surest non-stick surface. Intermediate comes the ferrotype and prepared pulp slab, neither so glossy as glass nor so sure as celluloid, but with certain advantages of their own. They won't break and they won't fire.

The preparation of the glazing surface comes next. Glass demands the most attention, and is the most difficult to understand. Perfect results have been gotten off glass which had not been prepared at all, if we except a swill under the tap. And after lengthy treatment, glass has stuck tight to prints time after time. In one establishment, where much glazing was done each day, a glass has been scraped clear of stickers, and used again without repolishing, the second lot coming off quickly and well. The biggest proportion of stickers seems to fall on glass that is fresh from the store. Old negatives or old windows, used for the first time, often turn up trumps. For this reason, some users cover new glass with waste prints until such prints drop off without trouble.

A good old way of preparing glass was by polishing with beeswax and benzine. Use of benzine only, followed by French chalk,

PLEASE SIGN AND MAIL THIS TO-DAY

TO CHARLES AYLETT, 2ND VICE-PRES. P. A. OF A. 96 YONGE STREET TORONTO. (2) CANADA

SPECIFICATIONS

NO FRAMES—NO GLASS

PRINT ANY SIZE UP TO 22-INCH LENGTH
OUTSIDE MEASUREMENT

For my contribution toward attaining the finest exhibition of photographs ever assembled by the P.A. of A., (international) for their 44th Annual Convention to be held in Chicago, August 23 to 28.

I promise to send three prints, the same to arrive in Chicago not later than August 16, 1926.

Signed	

WILL YOU PERMIT THE USE OF ANY OR ALL OF YOUR EXHIBIT TO BE USED FOR THE TRAVELING LOAN ...



Many years ago there was a "Boston Tea Party." Recently in the same city, on Washington street, they had an accidental milk party, as Robert J. Keller of the "Boston Post" tells us with a Hammer Press Plate

is popular, but the chalk is no guarantee against stickers, and it must be well cleaned off or may cause marks which cannot be removed. Glazing preparations made from ox-gall are very helpful, but even these are not all powerful if circumstances are against them.

The time factor is an important one in two ways. Glossy prints are usually wanted in a reasonable time, and prints can be made or marred by the estimation of their drying time. Except in ideal conditions, very rapid drying is not advisable. With any glazing surface, great heat may first cause back peeling of the corners, which will then dry unglazed. With celluloid or ferrotype, instead of this back peeling, we may get glazing in stages, giving what some people call "oyster shell effects." Either of these faults means resoaking. Undue delay of drying may mean sticking. Any print left in a wet condition for twenty-four hours or

more may ultimately stick. The condition of the weather and the drying premises must be considered here. Damp heat is bad, if the heat is great. Cold damp is bad. Dry cold will permit prints to get an all-over grip, necessary for clean results, but should not be continued too long. Dry heat should not be applied, except in ideal conditions, until the prints have got a good grip.

The use of alum is dubious. A modern paper should not need it. Overhardening will cause patchy glazing unless it is balanced by a cool and not too dry atmosphere. On the other hand, a mushy or fresh emulsion may demand some hardening treatment to prevent its functioning like glue.

The secret of perfect work lies in the balancing of these factors. Given a good paper of constant quality, good glass which has been "broken in" by use, reasonable treatment and adjusted temperature and humidity, constant results can be expected. In obstinate cases, the following may be found beneficial: The glass is cleaned well and polished in the following manner: A drop or two of gasoline, or failing that, coal oil, is sprinkled on, and the surface is then well rubbed with a candle end. This is polished off till no "corky" trace can be felt with the finger, continued application of the candle helping this out.

The squeegeed prints are kept for a short time in a cool, dry place, then brought slowly nearer a source of heat or taken into open air. With careful handling, the maximum rate of drying can be gotten this way without fear of spoils, but if time allows drying overnight, adjustment of the conditions to bring about complete drying by early morning will usually give the best possible results.

Sigismund Blumann, in Camera Craft, gives the following idea for glossy prints:

Glossy prints are becoming the specified thing. More and more orders for highly glazed are being handed the photo finishers. Machines for drying ferrotype plates, glossy print glazers, and devices to quicken the process are coming on the market, but the basic principles remain the same. One of the leading manufacturers of printing machines, washers, glossy print dryers, and so forth, has held up a rotary glazing apparatus for months simply because the polished drum insisted on holding on to the prints.

Yet there is a simple and effective way of overcoming the difficulty. It is not new, but it will take a cataclysm to bring professionals to accept it. A new thing is treated like that.

For years colorists have used ox-gall solution to prepare glossy or otherwise refractive surfaces to take the watercolors, dyes or whatever they used in their art. The prepared ox-gall is prohibitive in price when bought in the one and two drachm bottles, but may be made in gallon lots for less than a dollar per gallon and so offer the means of squeegeeing thousands of prints for a few cents extra per thousand.

Ox-gall may be purchased at any slaughter house for a dime or at most twice that,

and each bladder contains about six or eight ounces. Empty the thick liquid from one or more bladders into a quart jar and immediately add a drachm of formaldehyde to each pint of the mess. Stir to a complete mixture, add an ounce of pure wood alcohol (methyl alcohol) and strain through two or three thicknesses of cheese cloth. This is the stock.

When ready to use, pour or, better, strain off a pint of the stock solution, and add one and one-half ounces salicylic acid powder, which has been dissolved in a pint of very hot water. Add this latter very slowly to the gall, stirring continually, then filter. Of this final mixture take one part and add two parts of water.

Dip a sponge or lintless rag in this and wring out lightly, swab the ferrotype plate, celluloid sheet, or plate glass, leaving it moist, and slap on the glossy prints. If the prints have been in a last wash of warm water, they will take a higher gloss, show no bubble spots, and no fear need be felt as to their sticking. The ox-gall does the business.

Portrait Backgrounds

Every portrait of necessity has a background, but the photographer who essays portraiture, unlike 'the portrait painter, evidently is not possessed with the conviction that this setting to the picture is as essentially a part of the subject as is the head itself. Judging from the way it is generally treated by the camera artist, one must conclude that the photographer considers the background as of minor importance in his pictorial scheme, for how frequently do we see a well posed and skillfully illuminated portrait spoiled by an incongruous background in relationship with the portrait. It must be part and parcel with the portrait, and experience teaches him that to get this relationship is sometimes, if not every time, a troublesome affair, a dangerous operation to get good companionship of the two.

The background, nevertheless, is a most valuable ally, for though in general it should

be somewhat neutral in its effect and rather retiring in action, it must be sufficiently pronounced to show that it is an initial part of the construction, because if it be too much suppressed, it actually challenges more attention than is designed. It should be like a well adapted musical accompaniment to an aria, supporting and assisting instead of over asserting its association. But this does not imply that it should be unmeaning in itself. It ought to furnish opportunity to the portraitist to show his originality by some ingenious allusions which give grace and interest to the portrait and which the artist may desire to emphasize.

For instance, it may be made to give vigor to some part of the portrait by contrast of tonality, or softness and repose to some over-assertive part which needs suppression.

A plain background may be a good setting to the subject, but it sometimes advertises that it is employed as a means of evasion of complication of tonality. In full length figures, a perfectly plain background is something hard to manage. It is difficult to make it atmospheric, so as to avoid a mosaic-like presentation of the figure, an appearance as if the subject were projected upon a flat wall.

The value of drapery or hangings for such subjects will be appreciated, inasmuch as they give chance to effect the relief so essential to the subject.

Moreover, the curtains or hangings, or such-like draperies, are helpful in obscuring certain lines or areas of the subject which are too self-assertive, or certain irregularities of line may be suppressed or entirely obscured, lost in the background, by contiguity of tone.

Backgrounds may be either landscape, architecture, or the ordinary surroundings of a living room or a wall, or in fact anything which shall make an effective support. If you consult the painters, you see how effectively they work with such backgrounds, what pleasing pictures they produce.

Architecture is seldom called into requisi-(Continued on page 786)

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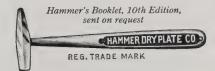
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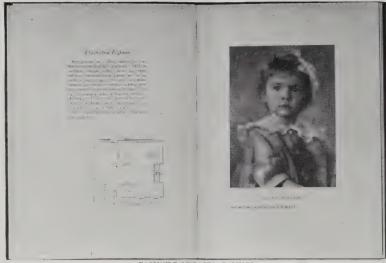


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tion, yet it supplies forms, rich or simple, calculated to give grace to the figure and, at the same time, an air of dignity to it, by its congruous association. The painters show the subservience of buildings, exteriors and interiors.

The French painters give some charming effects by the employment of walls, cottage gates, doorways, and such like devices, and particularly, suspended draperies which add largeness or give simplicity to the design and set off the richly accumulated parts of the figure. Landscape is not so much in evidence in a portrait background as it once was.

It was so abused that its employment was discontinued.

It, however, may be made effective as a support, even when it is only a painted screen, provided it is made a constituent element of the subject and not merely a contrivance to eke out pictorial effect, as is too often the case with the accessory landscape studio background, where the misplacing of the horizon line makes the picture simply ridiculous.

To make first-class portrait work demands not only talent and skill, but a feeling for the eternal fitness of things.

Paragraph Promotion Pointers

FRANK H. WILLIAMS

Anything that adds to the interest of the photos on display in the reception room of the photographer, in the show windows of the studio, or elsewhere, is bound to help the photographer in getting more business.

In view of this, then, it will be found worth while to get people whose photos are to be placed on display, to autograph the prints that are to be used.

Some people would be delighted at the opportunity of autographing their pictures and having the pictures placed on display in the show windows of the studio and so this thing would, of itself, be a good thing for the photographer, in that it would hook up these particular people as friends and patrons of the studio more closely than otherwise might be the case. And the fact that the pictures on display were all autographed would make the display distinctively different from the displays of other studios, and so give it individuality and attractiveness that would get the attention of more people and build business accordingly.

*

Selling the second dozen pictures to customers offers a splendid method of building business for the studio.

Many people who are greatly pleased with the pictures taken of themselves by the photographer still purchase only a dozen pictures. A dozen pictures is the number they had in mind when having their sittings and even though they are exceptionally well-pleased with the results of the sittings, they don't feel like going beyond the figure they have had in mind.

Under such circumstances it is frequently an easy proposition for the photographer to give the customers a sales talk that will induce them to buy another dozen pictures and, perhaps, even a third dozen. This is found to be particularly the case where the photographer offers a definite price inducement on the second dozen.

Diplomatic efforts on the part of the photographer to induce every patron to buy another dozen pictures will, generally, result in a considerable increase in sales without any real effort or great amount of time being used by the photographer.

*

Sometimes when it is evident to the photographer that the person who comes into the studio for the purpose of making a sitting engagement is rather vain, it is good business to say something like this to the customer:

"Would you mind bringing with you when you come for the sitting, one of your favorite pictures? I'd like to see at just what angle the picture was taken."

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This sort of thing pleases the majority of customers to whom the request is put because it shows the customers that the photographer is anxious to take a picture that will be a credit to him and to the sitter as well. Consequently the customers bring in their favorite pictures and the photographer sees, on looking at these pictures, just what sort of picture has been most pleasing to the customers and so is better able to judge what sort of new pictures to take.

Any manifestation of more than the usual amount of interest in a customer is always a big help to the photographer in lining up the customers as firmer friends for the studio and thus assuring the studio of their future business.

*

Here is an interesting proposition for the live-wire photographer:—

Inspect the last 100 sittings the studio has had. How many of these sittings were of old men? How many were of babies? How many were of bridal parties? And so on.

After classifying the last 100 sittings at the studio in this way the photographer can see what lines of work he does the most of. This, then, will indicate what lines of work the public thinks he is best in. For instance, if with all other conditions being normal, the photographer finds that he is doing an exceptionally large amount of work in the photographing of old men, this indicates that the public considers his photography of old men to be superior. Or if this classification reveals that the photographer is doing an unusually large amount of work in the photographing of babies, this indicates, in turn, that the public feels the photographer is particularly good in such work. And so on with whatever line of work the photographer gets the most of.

After making an inspection of this sort, it would be mighty good business for the photographer to tell the public the results of his investigation. This could be done by means of newspaper advertising and in this advertising the photographer could ask

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for more work along the lines which were proving most popular with his customers.

*

As a general thing, it isn't good business for the photographer to have colored prints on display in his studio unless he is prepared to turn out colored prints for customers or unless he has such prints on sale.

Of course, there is no doubt but what colored prints do add considerably to the attractiveness of a studio. But it is also a fact that the attention of the visitors to the studio will become focused on these prints to the exclusion of the other work the studio is doing and, consequently, the visitors will have their minds full of colored work even though the studio isn't in a position to turn out such work. And this, of course, creates a situation which isn't a help to the studio at all in building business.

*

"I can't see that there is any excuse at all for a photographer having any charge accounts on his books," said one enterprising photographer who has made a big success of his business. "Of course, I know that some photographers claim they can't do business unless they give credit to customers. But I also know that one of the hardest overdue accounts in the world to collect is that for pictures. And I also know that my own personal experience has been that since getting away entirely from a charge account business I have been doing ever so much better in this studio than ever before.

"It should be an easy proposition for every photographer to get cash for his work. He can stipulate at the time of the sittings that his work is for cash. He can secure a deposit at the time of the sittings and then can refuse to deliver the goods until the remainder is paid up. The great majority of people who have some money invested in photography through their payment of the initial deposit, will pay the rest of the bill rather than not get any benefit at all of the money already paid in.

"Running a strictly cash business not only

enables the photographer to get full pay for the work he does but it also eliminates a lot of worry and bookkeeping and effort in collecting past due accounts. I've been through the mill and I know what I'm talking about. The cash business is the only business I'll do at this studio."

Which is certainly interesting and which may offer a worth while suggestion or two to other photographers who have, perhaps, been doing some credit business.

*

"We Have Funds"

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"On what bank?" the Louisiana photographer queried.

"It's on the Starlight Bank, and I've got funds to cover it."

"Any objection to me wiring the bank to see if it's good?"

"Not the slightest," the customer agreed, and the photographer sent a telegram describing the check

"Is the check good?" the telegram asked.

"We have funds to pay check mentioned," the bank wired back.

"Not definite enough to suit me," the photographer demurred.

"Ask them to confirm it," the customer suggested, and the photographer wired again.

"Confirm your telegram that you will pay check," the second wire stated.

"This confirms our telegram that we have funds to pay check," the bank replied. The check went forward, was dishonored, and the photographer sued the bank in the Louisiana Courts.

"Your telegram constituted a certification of the check," the photographer contended.

"All we said was that we had funds, but there was no promise to pay," the bank retorted, and the court ruled in the bank's favor.

"These telegrams of the bank simply imparted the information that the balance of the drawer was sufficient to meet the check, and did not impart an acceptance of the check or promise to pay it. They seem to have been carefully worded for guarding against acceptance or promise to pay. In fact, the person who sent them testified that he took the wording from the code of the American Bankers' Association, where for saying exactly what was said in these telegrams the word 'lounging' is to be used, and for accepting or promising to pay a check the word 'lovebird' is to be used," said the Court in 91 Southern, 405.



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E. J. B.

*

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This coating must be applied very evenly and dried in the dark. It is exposed under a diapositive of a line drawing or engraving for about twenty minutes in the sun. It is then developed in benzine, so that the unexposed parts, *i. e.*, the dark lines, are dissolved out, and the exposed portions or ground are not attacked, so that where the lines of the design of the drawing come the marble is bare. An alcoholic solution of aniline blue or eosine is now brushed over the design, and is absorbed by the marble, thus coloring it. It takes some time for the color to penetrate the marble sufficiently deep. The coating is now ground off and the marble polished. A very fine picture, deeply fixed in the marble, is the result.



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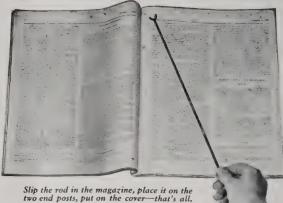
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Over-Worked Solutions

The photographer who has had even a small amount of scientific training realizes that the production of every negative and print is the result of a series of more or less delicate chemical reactions, and that it is impossible to obtain uniform results unless all the conditions are unchanged. In everyday practice this is obviously impossible, but it is well to keep the general idea in mind, and to avoid allowing the various solutions to deteriorate to an injurious extent.

When developing negatives or prints, a change takes place immediately the solution begins to act. A small proportion of the reducer, whether it be pyro, amidol, metol or other equivalent substance, becomes exhausted, and at the same time a certain quantity of bromine is liberated from the emulsion. with the effect of acting as a restrainer. If this be repeated a considerable number of times it is quite clear that the original formula has been departed from and that the latest developed images must differ from the earliest ones. This is very clearly seen when using any standard pyro-soda developer, and perhaps it is for this reason that so many experienced workers prefer pyro to other developers, on account of the quality of image obtained. One does not have to go far to find the reason for this. Pyro oxidizes so easily, and is so amenable to the addition of bromide, that it is necessary to use fresh solution for each dishful of plates. Pyro-soda used a second time is much

slower in action and gives a different quality of image. Other developers differ in this respect only in degree, and it is perhaps unfortunate that the change occurs so slowly that there is no definite danger-signal as there is with pyro.

It is, of course, in the tank development of negatives that the evil is allowed to attain its greatest dimensions. It is troublesome and somewhat expensive to make up enough solution to fill a large tank, and there is a natural tendency not to do so until the action becomes slow and the shadows and margins show signs of yellow strain. If such negatives are compared with those made when the same solution was fresh, the difference will be seen as clearly as with pyro, but the change has taken days, and not minutes, to occur.

It must not be imagined that there is any intention of deprecating the use of tanks or of non-staining developers. The real fault is the over-working of the willing horse. Strengthening the developer after a certain amount of use is a fairly general custom, and serves to stave off the day when a new solution is needed, but it is only a make-shift and results in the production of a mixture of unknown quality. Therefore it should not be done repeatedly. If a bath has been strengthened once, it should be discarded when it again becomes weak.

Except when using automatic machines, prints are rarely developed in large quantities of solu-

tion; but when they are, the same conditions apply. It has been found necessary in such cases to renew entirely the developer every fortnight, or even oftener in busy times, to keep up anything like

standard quality.

With dish development of prints, especially with amidol, the difference in quality can be seen by comparing the first and last prints of a dozen copies off the same negative, using the amount of solution generally considered sufficient. Fortunately the reduction of bulk, due to absorption of the liquid by the paper, sets some limit to the work that can be got out of a specified quantity of developer, but in cases where developer has been measured out for fifty prints, those developed with the last few drops are rusty, flat abominations fit only for the waste box. It would save time, temper, and paper if the printer were to take out prints into daylight now and then during the progress of a batch to see whether the color and quality were keeping up to standard. be realized that no definite proportion of developer to paper can be given, as naturally a square yard of vignette postcards will not exhaust so much developer as the same area of dark, solid prints.

Hypo is the least costly of photographic chemicals, yet it is often used in as niggardly a manner as if it were ten times its present price. This is the more to be regretted as the effects of a wornout fixing bath are not always immediately evident. The general addition of some acid salt to the hypo

has abolished the warning which the color of the solution gave when neutral or alkaline fixing baths were in regular use. Now the fixing bath will remain clear when loaded with silver and developer and its fixing power correspondingly reduced. The things which are most to be feared are the appearance of yellow stains on negatives or prints after some weeks or even months, a degradation of the whites of prints which are sulphide-toned, and stains during the mercurial intensification of negatives. Those who transfer their prints to the fixer without rinsing should renew the latter daily, as some developers, particularly amidol, have a powerful reducing action upon prints. This is often unsuspected, and may cause the paper used to be considered of uneven quality.

It is perhaps beyond the scope of this article to mention the possibility of deterioration in the solutions which is sometimes caused by the material of which a tank or dish is made. Metal tanks are dangerous if developing and fixing solutions are kept in them continuously. If rinsed and kept empty they will, in the case of monel metal and German silver, keep fairly free from corrosion. Iron tanks are with difficulty kept from rusting, and wood may produce fungoid growths. Hard rubber, glass and stoneware seem to be the most satisfactory materials for continuous storage. Zinc is entirely out of the question, as is also aluminium.—The British Journal of Photography.

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AS WE HEARD IT

Raymond Kempt has opened a studio in Rood-house, Ill.

Mrs. P. M. Herndon has opened a new studio next to her residence in Camp Point, Ill.

Clarence Dow and Harry Hill have opened a studio in the Hill residence, Neoga, Ill.

H. Y. Lawrence has purchased the Ring Photograph Studio on Division Street, Duquoin, Ill.

Hal S. Coulson has purchased the Mason Photo Shop at 1410 Pearl Street, Boulder, Colo., and has taken possession.

J. H. Schaefer & Son, commercial photographers of Baltimore, Md., are now established in their new studio at 208 West Franklin Street.

Nicholas Boris has purchased the studio equipment of F. J. Hubbard, Middletown, Ohio, and will open a studio at $1032\frac{1}{2}$ Central avenue.

A. H. Strebler, photographer, of Edwardsville, Ill., is now located in his new ground floor studio in the Edwards Building, on St. Louis street.

Walter A. Dixon has disposed of his studio in Welland, Ont., and is leaving on July 1st for London, Ont., where he will open the Little Studio of London.

Mrs. Rose W. Carter and Mrs. Mary G. Galbraith, representing the Seymour Photo Craft Company, will open their studio at Mrs. Carter's residence, 215 West Second street, Seymour, Ind.

Marlin N. Baker, of 842 Kalamazoo Ave., S. E., Grand Rapids, Mich., died on May 30 at the Blodgett Hotel, after an illness of only three days. Mr. Baker was 47 years of age and is survived by his widow and son.

The Flower Studio of Aberdeen, Wash., has moved into new quarters in the Hotel Turner Building, 217 East Wishkah street. This studio was formerly located on West Heron street. An invitation is extended to the public to visit the Flower Studio, where the best equipment is combined with artistic workmanship.

Frank J. Loughran, proprietor of the Loughran Studio, Kewaunee, Wis., has acquired a studio in Green Bay, Wis., at 207 N. Washington street, and has already taken possession. Mr. Loughran will continue to maintain his studio in Kewaunee, but it will be open only on Tuesdays. Sittings on other days will be by appointment only.

Oliver Lippincott, artist and photographer, with studio at 212 Broadway, New York City, died on May 21, in the Holy Name Hospital, Teaneck, N. J. At the time of his death, Mr. Lippincott lived in Ridgefield, N. J. He was a 32d Degree Mason and prominent in Masonic circles in Brooklyn and New Jersey. He is survived by his widow, son and daughter.

Judge: "You are charged with being a deserter, having left your wife. Are the facts of the case true?"

Prisoner: "No, your honor, I am not a deserter. Just a refugee."

BULLETIN - OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

THE WEEKLY BUSINESS PAPER FOR BUSINESS PHOTOGRAPHERS

636 Franklin Square (cor. 7th and Race Sts.) Philadelphia

FRANK V. CHAMBERS, Editor and Publisher

JOHN BARTLETT, Associate Editor

A. A. SCHENCK, Business Manager

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Subscriptions received by all photographic dealers in the United States and Europe.

Items of interest upon photographic subjects will be gladly received.

Vol. XXXVIII, No. 986

Wednesday, June 30, 1926

Price, 5 Cents \$2.00 per Year

CONTENTS

Keeping Pace with Progress

The proprietor of the Gissinger Studio, King City, Mo., is a photographer of ideas. He has a news window, of wide proportions, in the front of his establishment, kept up-to-date with photographs of matters of public interest.

His request to the public at large is to advise him of interesting events about to transpire, and he will engage to picture them—family gatherings, conventions, school graduations, etc. He wants also notice of building operations, with a view of showing location and plans. No charge is made for the negatives, but prints may be had, if desired, at nominal figures.

Aerial Survey

Since making mention, in a general way, of the plans of the Dominion of Canada for mapping by photography from the air of the great areas of the Northwest, in the interests of development of territory rich in waterpowers, timber, mines and arable lands, more detail has been made available.

Photographs made by the Royal Canadian Air Force will show, in great detail, all the features of the ground, the courses of streams, rivers, and such roads as have been opened. The location and definition of the extent of coal seams will be a most valuable part of the data to be secured.

The officers expect to photograph lands 2,000,000 acres in extent during the present flying season. Territory, at present unmapped, will be covered by photographing parallel strips ninety miles long, with few gaps and little overlapping.

Similarly, the authorities of Quebec are planning to spend years in mapping, by photography, their entire province. Much interest attaches to the little explored resources of the Gaspe peninsula lying to the north of New Brunswick.

Quebec is by far the largest of the provinces of the Dominion, and includes an area of nearly three quarters of a million square miles; as large as all Mexico; one half the size of Russia in Europe, and three times the extent of the state of Texas. Of a vast portion extending northward to Hudson Straits, little is known; it still remains practically unexplored regions. Photography will search out for the uses of the geologists, foresters, and agriculturists data of inestimable value to all interested in Quebec, in increasing its admitted opulence and potential future.

Popularity of the Miniature

According to professional craftsmen, the present popular fancy is for a small photograph, almost like a miniature.

Instead of an 8×10 -inch portrait, the coming popular size will be a 2×3 -inch miniature. Oval miniatures now on exhibition recall old medallions of rare art.

The Camera Aids the Architect

Photography is now materially assisting architects of great buildings in perfecting their designs.

There was a time, not so long ago, when architects planned skyscrapers with no thought of the environment of the new structure.

It was to be an impressive creation of the art they had acquired, and if owners of adjoining property had thought best to build thus and so, it couldn't be helped. Modern architects look at the designing of a great building differently, and go about it with great care, planning to determine how the vast mass of the edifice is going to look in company with nearby buildings and on the skyline. Photography has enabled them to provide for the rectification of the design that it may harmonize with the setting. In other words, a proposed building may be studied in connection with its environment by composite photographs of a small model, combined with a view of the intended location.

As a case in point, the architects of the Pacific Telephone and Telegraph Building, in San Francisco, proceeded to photograph the main sidewalk or pedestrian view at the street intersection where the building was to stand. Of particular importance was the sharp perpendicular view of the street façade, and the portion showing above the adjacent eight-story buildings. More distant views from various points had likewise to be given study.

In order to show the owners something definite, as well as to provide data for the architects, photographs were made of the model from the same angles. These were enlarged to the same scale to fit the other photographs of the surroundings, and new photographs of the composite picture made. Final enlargements and prints provided complete visualization for the layman.

The model was made of cut-out cardboard with wood molds, run to accurate scale for the vertical piers. Paper cut-outs, adhesive tape, toothpicks, pins, chewing gum and so forth did for the details, and isinglass for the windows. The whole was painted the desired color, stone joints marked off, and stones picked out in shades.

The model also allowed for study of the effects of sunlight at various times of the day. An electric reflector was rigged up in the architect's office and a toyland sun was projected upon the model.

Much assistance was afforded in designing the ornamentations in this way.

Poetic Inspiration from a Photograph

The editor of *The Journal*, Shreveport, La., is responsible for the statement that Longfellow never saw Minnehaha Falls, Minnesota, but got his inspiration for his most celebrated poem from photographs.

Champions of Longfellow are respectfully referred to the scribe aforesaid, if their feelings are wounded.

As the story goes, a traveling photographer, named Alex Hesler, of Galena, Illinois, was so impressed with the beauty of the falls, that he photographed them in 1851, when photography was in an early stage of development.

A Mr. George Sumner, of Portland,

Maine, an intimate friend of Longfellow, visited Hesler at one time and brought home with him several pictures of the falls and showed them to the poet.

To these prints we are indebted for "Hiawatha."

One of the Wise Men

The Good Book tells us about three wise men, and General Lew Wallace in his book, Ben Hur, devotes considerable space to the same worthies. Wise men are rare in these days, but we know one; his name is Alexander C. Kalt, for twenty-five years head of the Holler Studio, Brooklyn, New York. Friend Kalt knows when he has had enough, for he puts up the shutters and retires from business July 1st. He hasn't informed us of his new address, but it is doubtless in

Easy Street, out among the coarse numbers where the air and scenery are good.

An up-to-date equipment and lease are for sale at the old stand, 984 Broadway, Brooklyn, and for a limited time, closing not later than July 1, he will furnish patrons with negatives from his vast accumulation at the nominal price of a dollar each. This seems a simple and inexpensive means of acquiring and preserving the pictorial history of one's family.

The Holler Studio was established fiftyfour years ago on Montrose Avenue, by Henry Holler, the father of Mrs. Kalt, and forty years ago the studio was removed to the present location.

In time Mr. Kalt succeeded to the business. Because of his excellent service, Mr. Kalt has had no difficulty in holding the many satisfied customers thus made.

ASSOCIATION NEWS

Published under the authority of the Board of the Photographers' Association of America

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1926 Convention at the Coliseum, Chicago, Illinois, Week of August 23

June 16, 1926.

The enthusiasm for the coming 44th Annual Convention is certainly running high in Chicago. If the photographers in the city where the Convention is going to be held are enthusiastic, it is a pretty good indication that there is going to be a regular "rip-roarin" Convention.

At the recent meeting of the two Chicago Associations—The Portrait Photographers' Association raised, in half an hour's time, \$1,000.00 as their share toward the success of the Convention. At the meeting of the Commercial Photographers' Association, a few nights later (at which there were about twenty members present), \$800.00 was

raised in the same amount of time. Both W. A. Gruber and J. J. Johnson deserve a great deal of credit for their share in raising these funds.

The Reception Committee, composed of Messrs. Richard A. Stafford, C. A. Mayo, Wm. Wolk, David Bloom, Edward Fox, Sam Marks, W. E. Smith, T. Johnson, John Zarley, Harry Doose, J. E. Dietrich, W. G. Cooper, and, last but by no means least, Charles Walinger, had a meeting at the Walinger Studio recently and reported at the regular monthly meeting of the C. P. A. Association that plans were being formulated for giving those attending the Convention a royal welcome.

Mrs. George D. Stafford called a meeting the other night, at which time plans and arrangements for the comfort and entertainment of the ladies attending the Convention were discussed. Assisting Mrs. Stafford were Mrs. A. S. Hurter, wife of the Convention Manager of the National Association, and the General Secretary. These ladies are the local representatives of the Women's Auxiliary and are working in conjunction with Mrs. J. H. Brakebill, Hostess, and Mrs. Howard D. Beach, Chairman of the Auxiliary.

Of course, those who contemplate attending the Convention are interested in knowing something about prices in Chicago relative to living expenses. Incidentally, Headquarters — Hotel Congress — reports over a hundred reservations for the Convention in Chicago. Adjacent to Headquarters Hotel are many good and inexpensive places to eat. One of the places in particular to which we have reference is the Opera Coffee Shop in the Auditorium Building, on Wabash Avenue. It will appeal to those who are fond of a quiet atmosphere. Delightful and wholesome meals may be secured at very moderate prices. Opera Coffee Shop has a patronage consisting of many of the country's famous celebrities.

RAILROAD RATES

Now in regard to Railroad Rates. Be sure to ask for a certificate at the time you purchase your railroad ticket, if you are making the trip to the Convention by rail. Even though, at the time you purchase your ticket, you do not feel as if you could use it, ask for a certificate anyway. Your failure to do so may deprive someone else of a chance to save some money.

ORANGE BLOSSOMS

Word received from Mrs. Will H. Towles, wife of the Director of the P. A. of A. Summer School, advises us of the marriage of Winton M. Medlar, student of the P. A. of A. Summer School in 1923-1924 and 1925, to Miss Virginia Norman, at Rich-

mond, Virginia, on June 12th, 1926. There is considerable romance connected with this marriage, as Mr. Medlar met his wife at Winona Lake in 1923. Mr. Medlar is the son of one of the Past Presidents of the P. A. of A., Mr. Frank W. Medlar. While Mr. Medlar is not attending school this year, he and his bride are going to be at Winona Lake for the Annual School Banquet.

Miss Hortense E. Marable, of Gainesville, Florida, and Mr. Stuart W. Christiansen, of Seattle, Washington, were married at the bride's home in Gainesville, Fla., on the 16th of June. Both Mr. and Mrs. Christiansen were students at the School in '25. Those attending the School will long remember this charming little Southern lady as well as her equally charming mother, Mrs. Marable, who was always a delightful chaperon. It is rumored that Mr. and Mrs. Christiansen will both be students at the School in '26.

Another wedding, which is rumored, of a popular demonstrator and a Student Fair of the Class of '25, will be the next romance of the students at the P. A. of A. Summer School to come to a happy and glorious end.

The officers of the Association and their many friends extend to these happy couples congratulations and best wishes for the successful course of their ships on the matrimonial seas.

Probably we'll plant our own orange blossom trees at Winona, so as to have them on hand in future.

P. A. OF A. SUMMER SCHOOL

Very little time is left in which to insure a reservation for the P. A. of A. Summer School Portrait Course, consequently, we suggest that those desiring to attend give the matter of sending in their \$10.00 registration fee their prompt attention. *Remember*, the dates for the School are July 26th to August 21st.

Mr. J. F. Rentschler, whose son, Ed Rentschler, attended the School last year, gave Mr. John A. Henk and Mr. J. H. Brubaker, President of the O.-M.-I. Photogra-



MARCUS ADAMS, OF LONDON, ENGLAND,
President of the Professional Photographers' Association of Great Britain and Ireland.

Mr. Adams will give a "Heart-to-Heart Talk with Employes," and will also speak on "Child Photography," at the P. A. of A. Convention in Chicago

phers' Association, such glowing reports of the progress made at the School by his son and the many advantages to be derived from attendance at the P. A. of A. Summer School, that it has resulted in Mr. Henk sending his son to the 1926 Course, and in Mr. Brubaker's not only sending his daughter, Marion, but in his taking out active membership for her, as well. A. A. Miller, son of the well-known Henry S. Miller, of Fond-du-Lac, Wisconsin, advised Headquarters Office some time ago that he considered the time and money expended for his course at the School of unlimited value.

*

The Bulletin of Photography is offering a prize, consisting of tuition to the P. A. of A. Summer School, at Winona Lake, Indiana. For full details regarding this prize, write either Frank V. Chambers, of the Bulletin of Photography, 636 South Franklin. Square, Philadelphia, Pa., or Headquarters Office.

August 16th and 17th will be "red letter" day for the students at the School, for on these dates Mr. O. C. Conklin, of St. Louis, Mo., nationally known photographer of children, will give a demonstration and talk on "Photographing the Child at Play." This is only one of the several surprises in store for the students.

*

After the school, comes WHAT? Convention—what a wealth of ideas there is in store for those who are going to be in attendance. You have all read the program of the 44th Annual Convention by this time. Of course, as it is still eight weeks before the Convention starts, some change or other may have to be made. But the people mentioned have all agreed to appear, and should any one of them get sick or be otherwise prevented from attending, the Board will quickly get some other speaker to fill the vacancy, for President Brakebill is determined to see that you have a program that will be remembered for some time to come.

You will want to know something about

the different demonstrators and speakers, so we will start with our visitor from abroad.

Marcus Adams, F.R.P.S., President of the P. A. of A. of Great Britain and Ireland, member of the London Salon of Photography, and Art Editor of the *Record of Photography*, which is the official journal of the British P. P. A.

The letters stand for Fellow of the Royal Photographic Society of Great Britain, and it is a very distinct honor for professional photographers to achieve.

Mr. Adams will give two talks at the Chicago Convention, the first entitled "The Adventures of a Child Before the Camera." This will be illustrated with lantern slides. Mr. Adams is reputed to be the leading child photographer of London, and that means something.

His second talk will be addressed to employes. This is at his own personal request, and it is hoped that studio owners will let as many of their employes as possible attend the Convention to hear this heart-to-heart talk by one of Great Britain's foremost photographers.

We have had visits from one or two members of the P. P. A. of Great Britain, as many of you will remember, but this is the first time that an active president of that powerful organization has ever attended one of our Conventions. He will be keenly interested in us and our conventions. Let's all be there to "show him."

Walter Scott Shinn, of New York City, is no stranger to many of you. He has already appeared before the International Convention and has always held his audience to the very last word. And what a lot of inside information he has to tell!

Walter is a young man, comparatively, but he has been running his own studio, on Fifth avenue, for several years, and is still keeping up his early success. Children only, is his sphere of photographic activity, and he has to be very active, because his clients live everywhere, and he goes to them when they cannot come to his studio. Walter is a genius. If he cannot find what he wants

in the way of equipment or short-cut, he makes it. For instance, like lots of other men, he just hates to get up in a cold room in the morning and paddle over a cold floor to close his windows. So to save himself this nuisance, he fixed up a time clock which, at a given hour, releases some catches, and his windows shut themselves, and his bedroom is warm by the time he gets out of bed. Just the same in his studio workshops. They are full of similar contrivances. Get him to tell you about some of them. He believes in labor-saving, in giving the best there is in him, getting real money for all he does and, best of all, he believes in helping the other fellow. He will have a long session on the Chicago program.

*

Associated Professional Photographers of Memphis

The Associated Professional Photographers of Memphis, Tenn., will inaugurate their second Annual Meeting July 1, 2, 3, 1926.

All professional photographers located in the city of Memphis are cordially invited to meet with the Associated Professional Photographers of the Trade Territory and to participate in this second annual gathering.

A like cordial invitation is extended to all professionals of the United States, interested in the educational advance of the professional photographers. The chief purpose of the Association is educational, and so this gathering has been so devised and will be so conducted as to further the interests and prosperity of the general community of professional photographers.

A program has been arranged which shall appeal to every one in the profession and particularly to the serious worker in photography. In this laudable purpose, photographers of national renown will participate.

There will be no expenditure entailed on visiting photographers. The Association will take care of every detail, if notice is given of intention to be present.

The meeting will be held in the studios of Memphis photographers. The topics selected for consideration are such as are of pertinent interest to the professional at large, and the various branches of the art will be duly considered. Nor will the social feature be neglected. A grand recreation is planned, and a most enjoyable time is assured.

Mr. F. G. Boehme is Chairman of the arrangements. Write him at 122 Union avenue, Memphis, Tenn.

How Much Do You Know?

C. H. CLAUDY

To my desk has just come a very attractive book advertisement, the books in question having to do with self-education. Attached to the book is a slip of paper, which bears the following statistics (not vouched for by me!)

"Where one man without any schooling succeeds, four men with common schooling are successful.

"Where one man with common schooling succeeds, twenty-three men who finish high school win success.

"Where one man who finishes high school succeeds, ten men with a liberal education have successful careers."

This is an inverted way of compiling statistics; what it really means is that out of each eleven hundred and sixty-one failures, one has a liberal education, ten are high school men, two hundred and thirty have a common school education, and nine hundred and twenty have no schooling.

If these figures are true—again I say that I refuse to be responsible for them—they are probably true for special education as well as general education. If statistics of photographers who have not been successful were compiled, they would probably show that a lack of knowledge of their business was about in the same proportion as that given in the above table.

If that is so, then the road to success seems sufficiently easy. It comes from study, from learning all these things which



"Co-operative Advertising" (See opposite page)

the obviously successful photographers must know. Pick out the most successful photographer you know; what is it he has that you have not? Has a better knowledge of the art of lighting a picture come to him than to you? It can be learned. Does he know more about business than you do? Where did he learn it? Can you not learn it the same way, from the same books, the same study, the same experience? Has he been more successful in his economies? Is his overhead less than yours and therefore his profits greater? However he learned it, so can you.

There are a great many men, in a great many lines of work in this world, who consider their education a finished article when they hang out their sign and start a commercial career. From that time on they close their minds to anything new and devote themselves to the making of money, regardless of the making of progress. You will find such men in all sorts of establishments; and while they often make a success for a while, almost invariably in the long run they are left, as they ought to be, at the post by some other chap who has never stopped studying his job, and who feels that his day is wasted if he has not learned something new about his business.

It may be true that the average photographer knows all that he needs to know about the chemistry and the physics of his art. But from a somewhat lengthy experience, with a large number of a lot of very fine fellows in the photographic game, I am prepared to testify that they don't know all there is to know about selling their product nor the cutting down of unnecessary overhead.

The way to learn what isn't known is most emphatically not to patronize any of the thousand and one quacks who advertise various "success" methods. Business is by no means an exact science—if it were, there would be very little fun in doing it. But there is a great deal about business which has been learned and which can again be

learned, by the man who will make a sincere attempt to learn it. No better suggestion can be made than to recommend the public library for books on cost keeping, accounting, overhead, leases, buying, all that enters into the business side of photography.

There is no teacher like experience, *only* if we are willing to learn from experience. The man who does not think about his experiences and does not try to figure out from them where the mistake was, that it may be avoided in the future, cannot learn from experience; he cannot, perhaps, learn at all, but if he can, it will be from a book or a teacher and not from what happened to him.

Ask yourself "How much do I really know about my business? Am I keeping upto-date in all the late advances made in the technique of the art I practice? Is my business practice as good as it can be? Do I practice intelligent economy, or do I do as I do merely because I always have done it that way?"

Upon the answers to those questions will depend what you do next; if you are of the great majority, you will admit at once that you don't know all there is to know about your job, and you will get busy, to the end that you may lay your hands on the necks of the profits which belong to you, but which are not all coming into the bankbook fold, but some of them disappearing out of the window denominated "carelessness" and "inefficiency!"

Co-operative Advertising

Co-operation is the key-note of the advertisement on the opposite page, which appeared in one of the Toronto daily papers. The product, photographs, is shown in use to attract attention and to lend dignity to the message. An advertisement of this kind impresses the reading public as no individual advertisement can. (It has an attention value out of proportion to the cost.)

From time to time an advertisement of this nature would be highly beneficial to all photographers who participate in it. The Toronto photographers chose an auspicious time to use a co-operative advertisement, for the reading public has come to realize that conventions mean progress in any profession.

What an Opportunity for You!

OUR weeks at the P. A. of A. Summer School, at Winona Lake, Ind., receiving instruction and practicing under the able direction of Will H. Towles, of Washington, D. C., assisted by well-known lecturers and demonstrators.

As a recreation center, Winona Lake, Ind., is among the most popular inland Summer Resorts in the country. Baseball, golf, swimming, boating, fishing, and camping are numbered among the variety of outdoor sports which may be enjoyed before or after the six hours spent in school work. The combination of work and play will make an ideal summer vacation.

It would be hard to imagine a more delightful and profitable four weeks. The classes are limited; the surroundings delightful; the accommodations ample and within reach of all.

Four weeks at Winona School! Students are enthusiastic about it. Read what they say:

> "I consider this School a godsend to any photographer who loves his work and is struggling for the higher and better things in Photography."—Miss Bessie M. Farr, Charleston, W. Va.

"I consider the month I spent at Winona to be the most valuable in all my life."—Geo. D. Stafford, Chicago, Ill., President of Portrait Photoworkers Association of Chicago.

"I feel that words are altogether inadequate to express my appreciation and thanks to those who were instrumental in founding this school."—Mrs. Mate E. McGill, Central City, Nebr.

Printing

Enlarging

Operating

Developing

Retouching

Finishing

Recreation





Start Now!

Make up your mind you will get those four weeks at the P. A. of A. Summer School offered by the BULLETIN OF PHOTOGRAPHY and described on the opposite page.

ESSAY EDITOR

BULLETIN OF PHOTOGRAPHY



WHEREIN INDIVIDUAL VIEWS ARE FRANKLY EXPRESSED

Any opinion expressed in this column is not to be construed as the expression of the Bulletin of Photography. It does, however, represent the Editors' spirit of frankness and their willingness to publish both sides.



Concerning That Prize Picture

Bully for J. C. Deane! And more power to his quill or the quill of any photographer who can dig up the courage to express himself concerning such "mess." However, what's the use? There is none, so long as our leaders (with reservation) in the art kowtow to false gods. There is one fine feature connected with the photo in question—the expression leaves nothing for the imagination. It's there in superior manner and might well be copied by the best we can offer by our leaders. Beyond expression there is everything for the imagination to get busy about. Faddists have had their day in this land. If one doubts it, let one look at the best work turned out from our best men. Carl K. Frey, in this city of Utica, has on his walls specimens of really high-grade work which put to shame such stuff like the Scotts who ha' wi' Pirie hobnobbed. As an old-time knight of the black finger, I would advise our young men in the line to kibosh such freakish results, unless they are bent down with plenty of mazuma. Go to it! Hope to hear from others.

H. S. KELLER.

Utica. N. Y.

Another "Old Timer" on the Prize Award

Mr. Deane, of Baltimore, was so disgusted by the decision of the judges on the \$500 portrait that he could not attend the convention after the first day, and thinks he will never attend another convention. Had he just stuck a little longer and heard the wonderful talk by MacDonald, (one of the men he so severely censures) it might have penetrated his shell and given him a little broader view of men, particularly photographers.

This man is not only conceited enough to criticize the judges in this case, but the work of artists in general, including the Old Masters. As an "old timer" I am trying to keep young in photography. This can never be accomplished by hibernating in the studio and trying to kid myself that I know it all.

I attended every minute of this convention and this award gave general satisfaction. The reproductions of this picture do not begin to do it justice as much detail is necessarily lost, but it is a well posed, well executed, dignified portrait, such as a subject of this character demands.

In the judgment of three competent men, this was the best portrait in competition and here is an "old timer" who is with the judges. FRED C. BARNUM.

Morrison, Ill.

A Cordial Invitation

You invite free expression of opinion through "The Open Forum," so here goes what has taken hold of me for some time back.

It is obvious to any candid observer that the work of professional photographers has not made any progress, as far as artistic expression is concerned, for the past ten vears. Indeed, it has rather deteriorated.

To substantiate this assertion, one needs but look at the character of the portraits

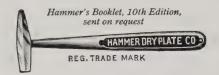
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They produce the BEST negatives with sparkling high lights and rich shadows, full of detail and do not frill.

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ST. LOUIS, MO.

N. Y. Depot, 159 W. 22d Street, New York City

READY NOW!

Retouching and Finishing for Photographers

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YOU can learn the art of retouching and finishing with this new book. It shows you how to *minimize* the unintentional defects and how to *emphasize* the good features of the work of the photographic artist.

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embellishing the photographic periodicals at the present and make comparison with what these journals presented of the work of professionals a decade back. More illuminating will the fact be if we place side by side the work of the same photographer at the respective periods.

Or, study the pictures shown at recent conventions, and see the notable falling off, both in technique and in artistic quality.

A considerable protest was made against the decision of the judges in the recent \$500 award.

This portrait possessed some merit, undoubtedly, but it was not entitled to the high distinction it received. One thing sure, it was far ahead of anything exhibited on the walls at the M. A. S. Convention, and nothing was left the judges but to give it the high award.

Now, I write this by way of inquiry rather than censoriously, because I am keen to know to what to attribute this relapse of the profession.

Yours truly, Wm. Birch Dougherty, Olney, Pa.

*

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Our Legal Department

"No Verbal Agreements Recognized"

There is one phase of the law that I see come up so often in my cases and other people's cases that I often feel as if I ought to write about nothing else. I could probably do a greater service than if I wrote about legal subjects generally.

I refer to the principle that when a contract, or order, or any business arrangement is in writing, verbal understandings, or arrangement, or condition, or inducements which occurred between the parties before the written contract was signed, are usually excluded from consideration, because the court will throw out everything except the written agreement.

The application of this principle has defeated many a party to a business agreement, especially the man who signed something on the strength of some oral inducement or condition which he wasn't alert enough to have incorporated in the agreement.

How far the principle goes is shown in a case I have just read. A certain business man decided to do some advertising by tacking up fifty signs along the public roads leading into Pittsburgh, Pa. These signs were to stay up for three years, a monthly rental being charged during that period. A contract was made with a sign man. It contained that familiar clause to the effect that if the advertiser defaulted in making payment for sixty days, the whole three years' payment would immediately become due. This article isn't about that clause—I merely observe in passing that it is a clause too generally ignored in business agreements.

The vital clause in the contract was "no verbal agreements recognized; all stipulations must be embodied herein." This is substantially like all these clauses, and you would think the language clear enough to

warn everybody to get the whole understanding in the document, but it doesn't seem to be.

Now the advertiser was induced to sign this contract by having exhibited to him by the salesman a pamphlet in which the sign man set forth very attractively what he would do if the advertiser signed the contract—what he had done for other advertisers and what he would do for this one. Once the sign man had the contract, however, he became a little careless, like many another solicitor, and didn't do all the things he had agreed to do, *i. e.*, agreed to do *orally* before the contract was signed. So the advertiser refused to pay his bill and set up the sign man's default as a defense.

The sign man promptly sued for the entire balance of the three years' fee. When the case came to trial the defendant, *i. e.*, the advertiser, started in to defend on the ground that the sign man hadn't done what he agreed to, and was starting in to tell of all the things the sign man had agreed *orally*

to do prior to the signing of the contract, when the sign man objected on the ground that the clause "no verbal agreements recognized; all stipulations must be embodied therein," excluded all reference to what had transpired before the contract was signed. The lower court, however, let all the oral stuff in and the jury gave a verdict to the advertiser. The sign man appealed and the Appeal Court reversed, saying that all evidence of the oral representations should have been kept out. For the advertiser the maddening thing about the reversal was that the Appeal Court said in its decision that the evidence showed that the sign man really hadn't fulfilled his contract. In spite of that, said the court, as all the promises and representations as to what he would do were oral and occurred before the contract was signed they were therefore all excluded by the clause "No verbal agreements recognized, all stipulations must be embodied therein." This left the advertiser high and dry. With a perfectly good defense, which

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223-225 West Forty-Sixth Street, New York

George Murphy, Inc.
57 East 9th Street, New York City
Our Monthly Magazine "Snap Shots" Free

Charles G. Willoughby, Inc. Everything used in Photography 110 West 32d Street, New York

Eastman Kodak Stores, Inc. (Formerly John Haworth Co.) 1020 Chestnut Street, Philadelphia

Bell Photo Supply Co., Inc. (Eastman Kodak Co.) 410 Wood Street, Pittsburgh, Pa.



even the court says is good, he still can't even introduce it into the evidence, because by signing the written contract in that form, he expressly excludes it.

I have always been unable to put myself in the place of a business man who is led into signing a document by oral representations made to him by the other party before he signs, and who—if he reads the contract—sees the clause excluding oral representations, yet signs it in that form. There are thousands of business men doing that every day, and I will wager that any case book has more cases on that phase of contract law than on any other.

A good rule to keep constantly before you is get into the written paper *everything* that is a part of the deal. Don't let anybody put you off with, "Oh, that'll be all right, we understand each other, we don't have to put all that in." A million ships have sunk on that reef.

(Copyright by Elton J. Buckley)

Appeal to the Eyes

FRANK FARRINGTON

Expert analysts declare that 87 per cent of the impressions made upon the brain come through the eyes. That is a very high ratio and if it is not strictly in accordance with the actual facts, it may be discounted very largely and yet leave a preponderant vision influence.

The photographer ought, more than almost any other business man, to pay heed to this condition because the appeal of his "goods" is almost entirely an eye appeal, and when people come in to consider buying photography, they are governed very largely in their decisions by what they see.

It may be taken for granted that people see more than they are given credit for seeing. They may even see more than the photographer himself sees. It is a fact that the outsider coming into a studio will note defects, poor displays, bad arrangement, cobwebs and dust and other objectionable things that are not noticed by the people who

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FRANK V. CHAMBERS

636 South Franklin Square

PHILADELPHIA

are engaged in work there and who walk in and out daily.

One reason for the receptionist or the photographer not seeing things the patrons see is sometimes due to the fact that, as in a store, patrons stand on one side of the counter, while the manager stands on the other side and each sees only what faces him.

Every studio operator ought to walk into his own studio now and then and look things over from the patron's actual physical point of view. Try to see your studio as others see it.

It may be too much to ask a photographer to try to see his work, his finished product as others see it, but if that were possible, it might be a help in many instances.

I think some photographers are too prone to assume that their ideas about pictures are infallible, at least to the extent of being beyond any criticism by their patrons.

Undoubtedly a photographer ought to know good pictures better than his patrons and it may be questionable whether he can afford to yield to their wishes when they want some kind of an effect that is not in keeping with good photography. And yet most business enterprises succeed just about in proportion as the effort is made to give patrons and customers what they want. It may even be worth while to achieve popularity and good will at the expense of some photographs that do not appeal to the artists' eves.

When the photographer must decide between appealing to the eyes of his patrons and getting their money, or appealing to his own eyes and getting along without the money, it may be a case of art for art's sake or art for the dollar's sake. In any event, the individual must decide for himself just how much it is worth to follow an ideal. He may be able to convince some people by argument that they would do better to choose the picture they do not really like, but in the main, people will follow the judgment of their eyes rather than that of their ears.

The Man Who Knows

The other day I sat in an executive committee meeting with some of the biggest business men in the country.

They had just listened to a report of the program committee which is arranging for speakers for their convention next summer.

And this was the line of conversation:

"That's a good program, so far. You have four or five theorists listed to speak. That's fine. But we also want a theorist on the program who is making a success of his theories.

"We want to hear from the impelling genius of somebody else who really is selling his product to the world.

"The man we'll listen to need not be the president of the company. He may be the vice-president or the sales manager, or some lesser official. But he must be producing outstanding results.

"Last year the speakers had titles galore, but no message. There was the head of a big transportation system, a widely known financier, and others from whom we expected to get genuine inspiration and instruction. Instead we heard commonplace addresses which almost any \$50-a-week man might have made."

I have quoted enough of the conversation to show that getting by on a reputation is the hardest thing in the world. The only person you flim-flam is yourself.

The speakers who were berated would have been wise to have declined the invitation to address those big business men when they realized they had nothing to say.

Captains of commerce know what their time is worth and they avoid wasting it on dull, unstimulating associates, even if those associates are drawing big salaries and have names which awe those with whom they have never come in contact.

JOHN CARLYLE.

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AS WE HEARD

J. K. Asder has sold his studio in Burlington, Wis., to C. H. Warren.

The Grobe Studio is now in its new location at 220 Justice street, Woodville, Ohio.

W. J. Wood, of the Wood Studio, Nampa, Idaho, has opened a studio in Parma, Idaho.

George Williams, of Iowa, has taken over the studio of Miss Jeannette Tate, Grant City, Mo.

L. B. Collins, of Sedalia, Mo., has opened a Novelty Photograph Shop in the Clark Building.

Carl Harritt, formerly of Nelson, Nebr., has moved to Fredonia, Kansas, where he has leased a studio.

Lee Bingham, of Pittsburgh, Pa., has moved to 5862 Forbes street, where he will specialize in children's portraits, both in the home and studio.

Prices on all photographs were greatly reduced at the opening of the Boris Studio, 1032 Central avenue, Middletown, Ohio. This offer was made just as an "opening special."

Walter Miller, formerly staff photographer for the Vancouver Daily Province, Vancouver, B. C., has opened a studio for commercial photography at 230 Henry Building, Seattle, Wash.

Ervin F. Nemecek, son of Mr. and Mrs. Francis D. Nemecek, of the well-known Nemecek Studio, Chicago, Ill., and associated with his father, was united in marriage to Miss Henrietta Birka at high noon, Saturday, May 15.

With the completion of interior improvements, re-decoration and installation of new equipment, the Earl B. Moore Studio, of Greenville, Texas, is now one of the most complete and modern studios in that section of the state. Mr. Moore has expanded his studio and now occupies the whole suite of five rooms on the second floor of the Gee Building.

Police and county authorities of Sharon, Pa., are attempting to locate relatives of Peter J. Dane, aged 56, a photographer formerly of Wilkes-Barre, who has been under the doctor's care at the Gable hotel, Sharon. Dane has been acting strangely since May 23, telling friends that he was robbed. A physician was called and it was found that the man suffered a stroke. Dane and Harry-Burns went to Sharon to specialize in taking photographs of children.



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To the Photographer who shall say, in a thousand words or less, wherein lies to him the greatest value of a photographic journal; OR, who shall make the best suggestions for the improvement of photographic journals, the BULLETIN OF PHOTOGRAPHY will give FREE tuition at the already famous P. A. of A. School at Winona Lake, Ind. (For descriptive circular of the School, write Mrs. K. P. Campbell, General Secretary of the P. A. of A., 137 N. Wabash Avenue, Chicago, Illinois.)

Contest Closes July 15, 1926

Your manuscript must be in our hands not later than July 15, 1926. Time enough if you put your thinking cap on at once. Four weeks of intensive training at Winona in operating, developing, printing, enlarging, retouching, and finishing are worth every effort you make. There are no formalities, you simply qualify; write your ideas on the "Value of a Photographic Journal" and mail to this office to await the judges' decision.

In making the award, the ideas presented will be given first consideration, the literary style, second. The winning essay will not be published.

Requirements

- 1. The essay must be written on one side of the paper only, and pages numbered.
- 2. Your name and address must be signed to the essay.
- 3. The essay must contain about 1,000 words.
- 4. The essay and all correspondence must be addressed to

ESSAY EDITOR

BULLETIN OF PHOTOGRAPHY

636 South Franklin Square Philadelphia, Pa.

The winner will be notified by telegram and reservation will be made in time.



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PUT "TOWLES" ON YOUR STAFF!

Then Watch Your Lightings Improve

"TOWLES" (short for "TOWLES' PORTRAIT LIGHTINGS") is the most efficient employe you could add to your staff. "TOWLES" has business-building qualities—enthusiasm, reliability, adaptability.

It can render you invaluable assistance with all your lightings, be it the portrait of the man, the woman, or the child. "TOWLES" will show you how to get, without any lost motion or materials, the winsomeness of the children, the speaking likenesses of the men, the charm and the individuality of the women. It has a "way" for even the most difficult subjects.

You could trust your assistant with these difficult lightings, it you give him "TOWLES."

"TOWLES' PORTRAIT LIGHTINGS" contains all the lighting effects so popular now, as well as all the older effects. There are diagrams for 37 lightings, with instructions so plainly and briefly written, that you can absorb them with one reading.

"TOWLES" will increase your profits because you will get in more sittings and you will get more in your lightings than you ever did before.

We'll get "TOWLES" PORTRAIT LIGHTINGS" off to you the same day your order is received if you will send the little coupon TODAY.

- Your Coupon (Tear Out Here) -

•	order	15	received	if	vou	will	send	the	little	coupon	TODAY.

FRANK V. CHAMBERS

636 South Franklin Square, Philadelphia, Pa.

Please rush "TOWLES" to me today, prepaid. I am enclosing \$5.00.

Name

Address

Classified Advertisements

Classified Advertising Rates—For Sale, Rent, Exchange and Miscellaneous advertisements. Minimum charge, \$1.00 for thirty words; additional words, 3 cents each.

Help Wanted—Two insertions of twenty-one words, minimum charge, 50 cents; additional words, 2 cents each.

Situation Wanted—Twenty-one words, one time, free.

Additional words, 2 cents each.

Cash must be sent with order.

Copy must be plain and distinct.

No display allowed.

Display advertising rates sent upon request.

To secure insertion, advertisements must be received by Monday A. M. of the week preceding date of publication.

DO YOU WANT A POSITION?

Wanted-Portrait printer and retoucher; also commercial photographer. Position permanent. Pannebecker, care of Pomeroy's, Inc., Reading, Pa.

Wanted-Coupon agent; man or woman; very attractive proposition. Good studio. Western New England city of 150,000. Address Box 1213, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT AN EMPLOYEE?

Position Wanted-As operator and retoucher. Can also do air-brush work and coloring. Vicinity of New York City only. Photographer, 1172 Fifty-eighth Street, Brooklyn, N. Y.

Position Wanted—Photo supply store clerk, knowledge of photography. Oil and water coloring. Studio position considered. Bender, 1015 South 29th Street, Lafayette, Ind.

Position Wanted—Young man; age 31; married; 14 years' experience; A-1 printer; dark-room man; excellent retoucher; wishes permanent position. Available about July 15th. Wages desired, \$40 per week. Address Box 1214 care of BULLETIN OF PHOTOGRAPHY.

Position Wanter—First-class commercial operator and dark-room man; can help in any department; also able to manage studio. Married man and wants permanent position with future. Can earn salary if given opportunity. Address Box 1212, care of Bulletin of Photography.

DO YOU WANT TO BUY, SELL OR **RENT A STUDIO?**

An Opportunity for a live photographer who can produce quality. Studio in city of 15,000 with 60,000 to draw from, doing a large commercial business with land developments, amateur finishing pays all expenses; portraits from \$12 to \$90 per dozen. Studio completely remodeled last year; new equipment; 10-year lease. Owner is disabled ex-service man, and owing to poor health, must sell at once. If interested, address Western North Carolina, care of BULLETIN OF PHOTOGRAPHY.

For Sale—Studio, centrally located. Equipped to 8 x 10; all new. City of 30,000; fine climate. 10 miles to ocean; elevator and janitor service. Established nine years. Rabe Studio, 335 Spurgeon Bldg., Santa Ana, California.

STUDIO FOR SALE-Exclusive section of New York City; fully equipped, established business; reasonable. Address Box 1217, care of BULLETIN OF PHOTOGRAPHY.

For Sale—Established Studio; ground floor, 8 x 10; complete equipment; large display windows. Growing town; excellent climate; big payroll; outside towns. Bargain. Address Dr. G. W. Leslie, Marshfield, Oregon.

For SALE—Old established studio equipped complete to 8 x 10 portrait and kodak finishing; Montana County seat 5000; practically no competi-tion for 60 miles. No picture framing done in city but equipped for same. Did \$5,000 last year on half time. Turned 42 graduates down this week. Reason for selling, quitting the business on account of ill health. Write if you have cash and mean business. \$1500 if sold at once. W. M. Lewis, Red Lodge, Montana. Further information on request.

OTHER OFFERS OF INTEREST

Want to Buy—Eastman 5x7 Home Portrait Graflex, with or without lens; must be in good condition and a bargain. M. J. Myers, Williams Grove, Pa.

OUR "6 TO 1 SHOT" PLAN, costing 8 cents per day, greatly multiplies Small Studio daily business. Larger studios proportionately. Address Standard Cost Finding Service, 1427 North Penn Avenue, Minneapolis, Minn.



The Photographic Journal of America

Everything that is interesting for the amateur, professional and technical photographer will be found in

THE CAMERA

The Magazine You Should Read

Right up-to-date. Beautifully printed and illustrated.

\$2.00 per year

Postpaid in United States and Canada.

20 cents per copy

FRANK V. CHAMBERS

Publisher

636 Franklin Square, Philadelphia

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Kodak Service Printer



This new printer, built specially for the photo-finisher, combines the features most essential for this class of work: speed, accuracy, convenience and long life. There are both fixed and adjustable masks, the paper is placed against adjustable guides which give the white margin desired, a slight movement of the platen causes a clamp to hold the paper, the platen presses the paper in contact and lights a 150 watt lamp, the metal stamp with rubber surface numbers the print, a Veeder counter registers the number of prints made, a spring raises the platen and the operation is complete. Adjustable brackets enable the printer to be set in table or bench at the angle most convenient to the operator. Numerous other features must be seen for you to appreciate that this new printer is the last word in efficiency. The price is \$80.00 at your dealer's.

EASTMAN KODAK COMPANY ROCHESTER, N. Y.

For enlargements that are distinctively different—that make a decided quality appeal, use

EASTMAN PORTRAIT BROMIDE Old Master

In buff and white stocks at your dealer's

EASTMAN KODAK COMPANY ROCHESTER, N. Y.

The unusual quality of film negatives is largely due to the thin support which prevents halation. That's why highlights are so brilliant in negatives made on

EASTMAN PORTRAIT FILM

Par Speed - Super Speed
Uniform Quality

EASTMAN KODAK COMPANY ROCHESTER, N. Y.

Eastman Plates

Cover the entire range of photographic requirements

Eastman Polychrome is a remarkable colorsensitive plate that finds favor both with portrait and commercial photographers and pleases them equally well. It has unusual speed for an orthochromatic material and produces negatives that are soft but brilliant.

In commercial work the Polychrome responds to filters with excellent separation of yellow and green values, while its speed is a decided advantage to the busy commercial photographer.

There's an Eastman Plate for every purpose, backed by Eastman Service.

EASTMAN KODAK COMPANY ROCHESTER, N. Y.



The Paper for Distinctive Portraiture

The delicate gradation and warmth and brilliance of tone secured by direct development of Vitava Etching Brown give these prints a quality that makes them distinctly pleasing.

Medium Rough, slight lustre and Smooth, semi-matte—both surfaces in white and buff stocks, at your dealer's.

EASTMAN KODAK COMPANY ROCHESTER, N. Y.







